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1916
April 3
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CATALOGUES
LONDON
1916
Sotheby, Wilkinson & Hodge

SOTH[illegible] [illegible]E,

CATALOGUE

OF

Modern Etchings and Drawings

(FRAMED AND IN THE PORTFOLIO).

Day of Sale.

MONDAY, THE 3RD OF APRIL.

1916.

CATALOGUE

OF

Modern Etchings & Drawings

(FRAMED AND IN THE PORTFOLIO),

INCLUDING

ETCHINGS,

By C. Méryon, J. B. C. Corot, Maxime Lalanne, M. A. Bauer, J. Israels, A. Zorn, and other famous Continental Artists;

ROBERT LEE'S WORKSHOP & OTHER WORKS, BY D. Y. CAMERON;

ETCHINGS, by J. McN. Whistler, Sir F. S. Haden, Sir F. Short, R.A., P.R.E., Sir Alfred East, W. L. Wyllie, R.A., R.E., F. Brangwyn, W. Strang, Muirhead Bone, J. McBey, and other Artists of the British School;

A SERIES OF DRAWINGS FOR BOOK-ILLUSTRATIONS BY BIRKET FOSTER,

with others by J. M. W. Turner, R.A., Charles Keene, Augustus John, Forain, etc.

WHICH WILL BE SOLD BY AUCTION,

BY MESSRS.

SOTHEBY, WILKINSON & HODGE,

Auctioneers of Literary Property & Works illustrative of the Fine Arts,

AT THEIR HOUSE, No. 13, WELLINGTON STREET, STRAND, W.C.

On MONDAY, the 3rd of APRIL, 1916,

AT ONE O'CLOCK PRECISELY.

May be Viewed Two Days prior. Catalogues may be had.

DRYDEN PRESS: J. DAVY & SONS, 8-9, FRITH-STREET, SOHO-SQUARE, W.

CONDITIONS OF SALE.

I. The highest bidder to be the buyer; and if any dispute arise between bidders, the lot so disputed shall be immediately put up again, provided the auctioneer cannot decide the said dispute.

II. No person to advance less than 1*s.*; above five pounds 2*s.* 6*d.* and so on in proportion.

III. In the case of lots upon which there is a reserve, the auctioneer shall have the right to bid on behalf of the seller.

IV. The purchasers to give in their names and places of abode, and to pay down 10*s.* in the pound, if required, in part payment of the purchase-money; in default of which the lot or lots purchased will be immediately put up again and re-sold.

V. The sale of any lot is not to be set aside on account of any error in the enumeration of the numbers stated, or errors of description.

VI. The lots to be taken away, at the buyer's expense, immediately after the conclusion of the sale; in default of which Messrs. SOTHEBY, WILKINSON & HODGE will not hold themselves responsible if lost, stolen, damaged, or otherwise destroyed, but they will be left at the sole risk of the purchaser. If, at the expiration of Two Days after the conclusion of the sale, the lots are not cleared or paid for, they will then be catalogued for immediate sale, and the expense, the same as if re-sold, will be added to the amount at which they were bought. Messrs. SOTHEBY, WILKINSON & HODGE will have the option of re-selling the lots uncleared, either by public or private sale, without any notice being given to the defaulter.

VII. Upon failure of complying with the above conditions, the money required and deposited in part of payment shall be forfeited, *and if any loss is sustained in the re-selling of such lots as are not cleared or paid for, all charges on such re-sale shall be made good by the defaulters at this sale.*

Gentlemen who cannot attend this Sale may have their Commissions faithfully executed by their humble Servants,

SOTHEBY, WILKINSON & HODGE,

13, *Wellington Street, Strand, London.*

Telegraphic Address: "*Abinitio, Rand, London.*" *Telephone:* 3852 *Gerrard.*

In sending Commissions please refer to this Catalogue as "GELLIUS."

COMMISSIONS CANNOT UNDER ANY CIRCUMSTANCES BE ACCEPTED BY TELEPHONE.

CATALOGUE

OF

Modern Etchings and Drawings,

FRAMED AND IN THE PORTFOLIO.

The Property of a Gentleman.

MODERN ETCHINGS,

FRAMED.

F. DODD.

LOT		
1	Muirhead Bone at the Press	6 5

SIR ALFRED EAST.

2	The Storm	2 5
3	Lane by moonlight	2 5

F. BRANGWYN, A.R.A.

4	Trees and Factory, Hammersmith (*Fine Art Society's catalogue, no.* 11)	3 5

J. McBEY.

5	The Picador unhorsed (*only* 20 *impressions*)	12 .

F. A. FARRELL.

6 Stirling Town: sunset

7 Hotel Fénélon

H. F. W. GANZ.

8 Leicester Square

MALCOLM OSBORNE.

9 Landscape

A. H. HAIG.

10 Schloss Zwingenburg-on-the-Neckar: rainy weather

STEINLEN.

11 Poverty (*only* 21 *impressions*)

J. B. C. COROT.

12 Souvenir d'Italie (*D.* 5)

MAXIME LALANNE.

13 Les Orneaux de Cenos (*B.* 109)

AUGUSTUS JOHN.

14 The Fur Hat

MUIRHEAD BONE.

15 Book-Plate of Lincoln College, Oxford (*C. D.* 158)

J. McN. WHISTLER.

16 Becquet (*W.* 48)

17 Street at Saverne (*W.* 11)

18 The Forge (*W.* 63)

19 Fumette (*W.* 18)

20 Fumette's bent Head (*W.* 51), *scarce*

C. PISSARRO.

21 Haymaking

MODERN DRAWINGS,

FRAMED.

AUGUSTUS JOHN.

22 The Caravan, *signed*, 10 *by* 14 *in.*

23 Nude Female Figure, full-length, standing, *signed*, $11\frac{3}{4}$ *by* 7 *in.*

24 Nude Female Figure, full-length, seated, *in sanguine*, $14\frac{3}{4}$ *by* $9\frac{1}{2}$ *in.*

A. ROTHENSTEIN.

25 Study of Children, *signed, in sanguine*, $10\frac{1}{4}$ *by* $10\frac{1}{4}$ *in.*

26 Study of a half nude Woman, seated on the ground, *signed*, $9\frac{1}{2}$ *by* $10\frac{1}{2}$ *in.*

ENGLISH SCHOOL.

27 Family Group of a Boy and three Girls, *pencil, partly coloured*, $20\frac{1}{2}$ *by* $16\frac{1}{4}$ *in.*

H. G. HINE.

28 Studies of Deer, *some partly coloured*, 11 *by* $19\frac{1}{2}$ *in.*

J. McBEY.

29 Merchants, Tetuan, *signed*

CHARLES KEENE.

30 Head-piece to vol. LVI of Punch, 1869, *signed with monogram.* Mr. Punch and the Emperor Napoleon III, meeting in canoes. "I was obliged to ask you to meet me, Mr. Punch," said the Emperor. "And this was about the only place where we could meet without fear of listeners." $4\frac{1}{8}$ *by* $6\frac{1}{2}$ *in.*

MUIRHEAD BONE.

31 Ship-Breaking, Falmouth, *signed*, $4\frac{1}{4}$ *by* 7 *in.*

32 A grey Day, Falmouth, *signed*, $4\frac{1}{4}$ *by* 7 *in.*

FORAIN.

33 Figure Studies, $10\frac{1}{2}$ *by* $7\frac{3}{4}$ *in.*

S. J. PEPLOE.

34 Study from the Nude, *in sanguine*, $10\frac{1}{2}$ *by* 7 *in.*

CH. CONDER.

35 Scène Galante, $3\frac{1}{2}$ *by* $5\frac{1}{4}$ *in.*

J. M. W. TURNER, R.A.

36 Landscape Study, *in brown and grey water-colours*, $6\frac{3}{4}$ *by* $10\frac{1}{2}$ *in.*

37 Landscape Study, *in water-colours*, $5\frac{1}{4}$ *by* $7\frac{3}{4}$ *in.*

38 Landscape Study, *in brown*, 7 *by* $10\frac{1}{2}$ *in.*

*** All the three last lots were in the collection of George Constable of Arundel, and were bought from his grandson.

The Property of a Lady of Title.

MODERN ETCHINGS,

FRAMED.

W. STRANG.

39 Death and the Ploughman's Wife, a ballad made and etched by W. Strang, 1894, Title-page and eleven other Etchings (*no text*) 12

SIR FRANK SHORT, R.A., P.R.E.

40 Twilight on the Campagna, Rome, *mezzotint*, after Giovanni Costa, *artist's proof* (*S.* 102)

Other Properties.

AXEL H. HAIG.

41 Exterior of St. Mark's, Venice 8 .

42 Assisi: October evening, *trial proof* 5 5

J. McBEY.

43 Beggars Tetuan, *on green paper* 5 10

Unframed.

BIRKET FOSTER.

Drawings for book-illustrations, all in sunk cardboard mounts.

44 The Wassail, by Herrick, *sepia and Chinese white*, 4 *by* $3\frac{1}{2}$ *in., arched top*; *from* "Christmas with the Poets," *unmounted* 1 1

45 Oakwood Tower; Scott, Lay of the Last Minstrel, Canto IV, *named and signed by the artist*, $3\frac{1}{4}$ *by* $4\frac{1}{2}$ *in.*; *from* "Christmas with the Poets" 1 1

46 The Old Courtier, *pencil and wash, named by the artist*, $3\frac{3}{4}$ *by* $3\frac{1}{4}$ *in., arched top* 1 1

47 The Ante-Room; Mary Gillies, The Carewes, *pencil and wash, signed by the artist*, $2\frac{1}{2}$ *by* $3\frac{1}{2}$ *in.* 10

48 Death of Nelson; *from* "Southey, Life of Nelson," *tinted wash, signed in full*, $5\frac{1}{4}$ *by* $3\frac{1}{4}$ *in.* 4 .

49 Crossing the Stream, *pencil, wash and white, signed*, $3\frac{1}{2}$ *by* $5\frac{1}{2}$ *in.* 2 .

50 The Terrace, Elizabeth's Garden, *pen and wash, with remarks by the artist*, $2\frac{1}{2}$ *by* $3\frac{1}{2}$ *in., a semi-circle* 1 10

51 A Moonlight Walk, *pen and ink, signed in full*, 3 *by* $3\frac{1}{2}$ *in.* 1 15

52 Smith & Co. digging up the skeleton, *pencil and wash, signed*, $3\frac{1}{2}$ *in. diameter, a circle* 10

53 Smith digging up the plate, *pencil and wash, named by the artist, with remarks by him on reverse*, $4\frac{1}{2}$ *in. by* $3\frac{1}{2}$ *in., arched top* 2 .

54 The Castle Ruins, *pencil and wash, signed in full,* 2½ *by* 4 *in.*

55 Bothwell Castle, *pencil and wash, named and signed by the artist,* 4½ *in. square*

56 Country Road Scene, *pencil and wash, signed,* 5 *by* 3 *in.*

MODERN ETCHINGS, &c.

SIR F. SEYMOUR HADEN, P.R.E.

57 Breaking up of the "Agamemnon," *the second plate* (*H.* 229)

J. ISRAELS.

58 Old Man (*H.* 33)

59 Girl on beach (*H.* 19)

60 The Smoker (*H.* 26)

61 The Fisherman (*H.* 27)

62 Child in cradle (*H.* 14)

63 Katwijck Fisherwoman (*H.* 13)

64 A Mother (*H.* 21)

65 Child in cradle (*H.* 22)

66 Enfants sur la plage (*H.* 5)

67 Intérieur de Cuisine en Hollande (*H.* 25)

68 Portrait of Mrs. Israels (*H.* 17), *fine unsigned proof*

69 Portrait of Mrs. Israels (*H.* 17), *another impression*

SIR F. SEYMOUR HADEN, P.R.E.

70 Battersea Reach (*H.* 52), *apparently an intermediate state, unknown to Harrington, between the third trial proof and first published state, damaged in right hand upper corner*

D. Y. CAMERON.

71 The Lion and the Unicorn (*R.* 427)

72 The Scottish Arms on Melrose Abbey

73 Perth Bridge (*R.* 28)

74 Arran, *Clyde set no.* 14 (*R.* 43)

ETCHINGS FOR WALTON'S "COMPLEAT ANGLER," *Winchester edition, edited by George A. B. Dewar*, 1902.

75 Winchester Cathedral (*R.* 333)
76 On the Test (*R.* 338)
77 The Chapel, Haddon Hall (*R.* 345)
78 The Windings of the Wye, near Bakewell (*R.* 346) — 12

MUIRHEAD BONE.

79 A Tuscan Farm in Botticelli's Country, *dry-point* — 2 15

MORTIMER MENPES.

80 Venice, twelve etchings, *mounted, in portfolio, as issued* 12 — 4 15

J. M. W. TURNER.

81 Water-mill (*Liber Studiorum, pl.* 37), *first state* — 1 15

W. L. WYLLIE, R.A., R.E.

82 H.M.S. Victory — 1 8
83 H.M.S. Orion — 1 8
84 Destroyers — 1 8
85 Submarines in Portsmouth Harbour — 3 10

CHARLES MÉRYON.

86 Collége Henri IV, *sixth state, before the medallions and cartouche* (*Delteil, no.* 43) — 1 16

M. A. BAUER.

87 A Quiet Nook — 16
88 A Fairy Tale — 19
89 Leaving the Mosque — 2 14
90 Door of a Temple — 2 .
91 The Visit — 1 15
92 Mosque Entrance — 3 5
93 In Stamboul — 3 5

HESTER FROOD.

94 Carcassonne (*no.* 1)

95 Durham Cathedral

SIR F. SEYMOUR HADEN, P.R.E.

96 The Village Ford, *first published state* (*H.* 216)

97 On the Test (*H.* 20)

JAMES McBEY.

98 Grimnessessluis

99 Lion Brewery

100 Sea and Rain, Macduff

J. McN. WHISTLER.

101 Westminster Bridge, 1859, *on Japanese paper* (*W.* 36)

J. McBEY.

102 Jewish Quarter, Tetuan

SIR F. SEYMOUR HADEN, P.R.E.

103 Fulham, *first state* (*H.* 19)

A. DERKZEN VAN ANGEREN.

104 Barque; and Little Boat Sailing

105 The River; and Harbour, Scheveningen

106 Landscape; Harbour; and The Mills

107 Twilight

108 Harbour II

109 Near Rotterdam

110 Two Bows

111 River Scene

M. A. BAUER.

112 Procession with camels (*W.* 126)
113 Entry of a Queen (*W.* 213)
114 Cathedral of Amiens (*W.* 211)
115 Tomb of Akbar (*W.* 83)
116 Tower of Babel (*W.* 57)
117 A Temple (*W.* 132)
118 A Pacha (*W.* 106); and Market in front of Morgue (*W.* 108) 2
119 Romance (*W.* 95); and Trumpeters (*W.* 31) 2
120 A Bazaar in Smyrna (*W.* 13); and A Gate in Constantinople (*W.* 112) 2
121 Treasure Trove (*W.* 36); and A Fairy Tale (*W.* 18) 2
122 A Turkish Merchant (*W.* 4); and A Procession 2
123 The Visit (*W.* 68)
124 Oriental Landscape (*W.* 3); and The Siege of Constantinople (*W.* 100) 2
125 Benares (*W.* 90)
126 At the Ganges (*W.* 102)
127 Orientals (*W.* 32)
128 Domes, Stamboul (*W.* 71); and Prayer Meeting (*W.* 87) 2
129 A Wedding Party (*W.* 17)
130 A Grand Vizier (*W.* 52)

HAMILTON HAY.

131 The Encased Statue

RAYMOND JONES.

La Rue Zacharie 2

P. E. MOITTÉ.

132 Le Confessionnel, after Baudoin

W. WALKER.

133 The Shadow of the Cathedral

CH. CONDER.

134 The Dressing Room

135 Way's Catalogue of Whistler's Lithographs; Catalogue of Short's Etchings 2

The Property of a Gentleman.

A. ZORN.

136 Crown Princess of Sweden

137 Une Bague

138 A Letter

139 Djos Matz

140 Demoiselle d'Honneur

141 The two Bathers

142 Shallow

143 The Three Graces

144 Eliu

145 Frightened

146 Hair Ribbon

147 Frida

148 BETTY NANSEN, *fine impression, untrimmed edge*

149 Dalaro

D. Y. CAMERON.

150 The Wingless Chimera (*R.* 416), *first state after reduction of plate, on green paper*

151 ROBERT LEE'S WORKSHOP (*R.* 375), FIRST STATE, showing construction of the roof beyond the archway

152 Shuna, 1914

M. A. BAUER.

153 The Executioner

154 The Blind Beggar

J. McN. WHISTLER.

155 La Mère Gérard (*W.* 9)

F. L. EMANUEL.

156 St. Ives

SIR FRANK SHORT, R.A., P.R.E.

157 The Street, Whitstable (*S.* 290)

158 George's Dock, Liverpool (*S.* 119)

SIR CHARLES HOLROYD.

159 Cave Dweller

160 John Stevens

R. SPENCE.

161 The Corner Bay, Rye

M. MENPES.

162 An old Egyptian

E. WILSON.

163 The London Set. White Hart, Battersea; The Violin Shop (*partly printed in colours*); George's Court (*partly printed in colours*); Millbank; Sunday (Chelsea Gas Works); Dutch Eel Boats; Woolwich; Chelsea Reach; Spring; Waterloo Bridge; Limehouse; Lambeth Bridge; Battersea Church; and The Old Crane 14

R. H. WHYDALE.

1 4 — 164 The Chalk Pit — Meadyat

W. WALCOT.

1 10 — 165 St. Mary-le-Strand — Jackin

1 12 — 166 London Bridge — do

10 — 167 Greek Lady — Willi

E. BÉJOT.

2 4 — 168 Paris, Le Pont de Sully — Ell

H. RUSHBURY.

2 4 — 169 Old Post Office — Rime

D. E. G. WOOLLARD.

1 4 — 170 Bristol Harbour — Vac K

£ 783 · 11 · 0 Total

END OF SALE.

Dryden Press : J. Davy & Sons, 8-9, Frith-street, Soho-square, W.

BAKER, LEIGH & SOTHEBY.

THE FIRM COMMENCING WITH SAMUEL BAKER IN

1744.

SOTHEBY, WILKINSON & HODGE.

1916.

SOTHEBY, WILKINSON & HODGE,
WELLINGTON STREET, STRAND.

CATALOGUE

OF

ENGRAVINGS

IN MEZZOTINT, STIPPLE AND LINE,

AND

MODERN ETCHINGS & DRAWINGS.

Days of Sale.

First Day	Thursday, 11th May.....	Lots 1 to 227
Second Day	Friday, 12th May.....	Lots 228 to 362

1916.

CATALOGUE

OF

ENGRAVINGS,

IN MEZZOTINT, STIPPLE AND LINE,

COMPRISING

The Property of Miss Astley: and Properties from Various Private Sources,

AND INCLUDING

FINE ENGRAVINGS BY THE PRINCIPAL EIGHTEENTH CENTURY ENGRAVERS, many being in Colours; also

ARUNDEL SOCIETY PUBLICATIONS;

AND

MODERN ETCHINGS & DRAWINGS

INCLUDING ETCHINGS FROM THE COLLECTION OF THE LATE ARCHIBALD ANDERSON, Esq. *of 30, Oxford Sq. W.*

WHICH WILL BE SOLD BY AUCTION,

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13, *Wellington Street, Strand, London.*

Telegraphic Address: "*Abinitio, Rand, London.*" *Telephone:* 3852 *Gerrard.*

In sending Commissions please refer to this Catalogue as "JULIUS."

COMMISSIONS CANNOT UNDER ANY CIRCUMSTANCES BE ACCEPTED BY TELEPHONE.

CATALOGUE

OF

ENGRAVINGS AND ETCHINGS.

FIRST DAY'S SALE.

ARUNDEL SOCIETY PUBLICATIONS.

LOT		
1	St. Francis preaching before Pope Honorius III, after Giotto; The Adoration of the Magi, after Luini; and Death of St. Francis, after Dom Ghirlandajo	3
2	The Crucifixion, after Pietro Perugino; and the two side compartments	3
3	The Hunt, after Romanino	1
4	The Virgin and Child with Saints Lorenzo, Giustiani and Zeno, after Girolamo Dai Libri; and The Ecstacy of Saint Catherine, after Razzi	2
5	St. George, after Pisanello	1
6	Angels Adoring, after Benozzo Gozzoli, the two parts	2
7	The Presentation in the Temple, after Luini; Christ among the Doctors, after Pinturicchio; and The Nativity, after Pinturicchio	3
8	The Adoration of the Magi; St. John the Baptist; St. Veronica; The Nativity, and The Presentation in the Temple, after Memling	3
9	St. Augustine and the Child; and The Procession of the Three Kings, after Benozzo Gozzoli	2
10	The Angel Gabriel and the Virgin Annunciate; St. Giles and St. Jerome; Christ bearing the Cross; The Entombment and Resurrection of Christ; St. Blaise and St. John the Baptist, after Hans Memling	4
11	Preaching of John the Baptist; and The Last Supper, after Ghirlandajo	2
12	Æneas Silvius Piccolomini receiving the Cardinal's hat; and The Betrothal of Frederick II, after Pinturicchio	2

13 Heads from the Frescoes, by Luini, Ghirlandajo, and others 7

14 Pope Sixtus IV giving Audience, after Mezzo da Forli; and The Interior of the Piccolomini Library at Siena 2

15 St. Catharine of Alexandria pleading before her Judges, after Pinturicchio; and St. Stephen's Ordination and his distribution of alms, after Fra Angelico 2

16 The Nativity of the Virgin, after Ghirlandajo; and The Virgin between St. Liberale and St. Francis 2

17 St. Peter enthroned as Pope, after Gran Vasco; St. Anthony of Padua healing the foot of a young man, after Titian; and The Calling of St. Matthew, after Carpaccio 3

18 The Adoration of the Lamb, St. Cecilia at the Organ, An Angelic Choir, The Triune God, The Virgin Mary, St. John the Baptist, Judges and Warriors, Hermits and Pilgrims, The Annunciation with the Prophets and Sybils, Judocus Uyts and his wife, with their patron saints; from the altar piece of the brothers Van Eyck *on six sheets*

19 St. John the Baptist with St. Benedict and St. Lazarus with St. Celsus, after B. Mantegna; The Prophet Jeremiah, after Michael Angelo; and St. Catharine borne by angels to the tomb, after B. Luini 3

20 Fresco, after L. da Vinci, in monastery of St. Onofrio; Christ bound to the column, after Bazzi; Jesus and His Disciples at Emmaus, after Fra Bartolomeo; Holy Family, after O. Nelli; and the Fresco of Giovanni Sanzio, at Cagli 5

21 The Transfiguration, after Perugino; Christ and Mary Magdalene in the garden, after Fra Angelico; The Resurrection of Christ, after P. della Francesca; and The Deposition from the Cross, after Lorenzetti 4

22 Saints Peter and Paul before Nero, and The Martyrdom of St. Peter, after F. Lippi; St. Peter in prison, and St. Peter delivered from prison, by F. Lippi; St. Peter and St. Paul raising the King's son, and The Homage to St. Peter, after F. Lippi; St. Peter and St. John healing the sick, and St. Peter and St. John giving alms, after Masaccio; The Expulsion, after Masaccio; and The Fall, after F. Lippi; The Tribute Money, after Masaccio; St. Peter preaching, and St. Peter baptizing, after Masalino; and St. Peter and St. John healing the cripple; and St. Peter raising Petronilla, after Masalino *on eight sheets*

23 The Primavera, after Botticelli 1

24 Dante, after Giotto; The Giotto Chapel, and The Martyrdom of St. Sebastian, after Perugino 3

25 The Tournament; The Arrival of King Christian at Malpaga; The Distribution of Liveries, and The Banquet, after Romanino; The Frescoes of Giotto; The Frescoes in the Piccolomini Library; and others *a parcel*

ENGRAVINGS, &c.

26 Madonna della Sedia, by R. Morghen; The Resurrection, by J. Povon, after Raphael, *proof*; and other subjects, by R. Morghen, and others 9

27 The Sportsman Preparing, by Hunt, after Lambert, *in colours*; Susanna at the Bath; Plan of Colchester; Sporting and other subjects 24

28 The Cotter's Family, and four other Etchings, by W. Strang; and A Lion, by A. Lançon, *two impressions in proof state* 7

29 Captain Faulkner in the Zebra, by J. Daniell, after H. Singleton, *mezzotint, large margins* 1

30 Winter, after Westall; and Autumn, a pair, *printed in colours* 2

31 Good News, May Day, The Swing, Waiting the Ferry, and The Blackberry Gatherers, by Le Blond, *in colours* 5

32 Caricatures, by Gillray and Rowlandson; Views in Turkey; and early Engravings of Acrobats, *in a volume* 47

33 Charles II, by Bouttats, after Lely; James I, by S. de Pass; Charles I, by Moncornet; other Portraits of the Stuart Family, Princess Charlotte, etc., *in a volume* 43

34 Early Broadsheets, Caricatures, Drawings, and Prints of Orders of Knighthood, *mezzotints, etc., in a volume* 78

35 Queen Hortense, King of Rome, and various other Portraits, *in a volume* 31

36 Water Spaniels, by J. Clark, after H. Alken; Coaching, Sporting Engravings, *in colours*; Etchings of Horses' Heads, etc., *in a volume* 43

37 Portraits of celebrated Naval Commanders, *in a scrap-book* 51

38 A large Collection of Portraits and incidents relating to Lord Nelson, including the mezzotint portrait by J. Young, after M. H. Keymer; Stipple Engraving, by R. Shipster, after Rigaud; Ticket for the Funeral Procession to St. Pauls; Pamphlets, etc., *in a well-bound volume* *about* 137

39 Madam Mara as Armida, by J. Collyer, after P. Jean; Countess of Kinnoull, by C. Watson, after S. Shelley; Miss Foote, by C. Picart, after G. Clint; and three others 6

40 Admiral Rodney, by P. W. Tomkins, after Sir J. Reynolds; Sir George Rooke, Lord Hawke and Sir James Wishart, by F. Bartolozzi; Admiral Saunders, Lord Dartmouth, Lord Duncan and Colonel Robertson, *all in proof states*; Sir N. Dance, by C. Knight; Sir R. Onslow and Lord Duncan, by Orme 11

41 Lady Brownrigg, after Sir T. Lawrence; and Mrs. Gally Knight, after H. Edridge, *mezzotints*, *proofs before letters* 2

42 Mrs. Waters, after J. Ramsay, by C. Turner; Mrs. Martineau, by C. Turner; and another Portrait of a Lady, *proofs before letters* 3

43 Mrs. Parker, by W. Say, after W. Owen; Mrs. Mordaunt, by J. R. Smith, after Sir J. Reynolds; Mary Countess of Pembroke, by J. Faber; and Queen Victoria as a child 4

44 Sir Charles Cornwallis and Lady Anne Finch, by G. P. Harding, *water-colour drawings* 2

45 Le Bal Masqué, by Berthet, after Desrais; A Man and Woman, by Demarteau, after Vanloo; and other French Engravings 8

46 Illustrations to the Works of J. J. Rousseau, by N. Le Mire, A. J. Duclos, and N. de Launay, after J. M. Moreau 5

47 Colonel Gardiner's last interview with his Wife and Daughter, by and after J. Gillray; and Angelica, by Mango, *both in red* 2

48 Helen and Sappho, by Meyer and Reeve, after Jones, a pair, *coloured* 2

49 Le Bouton de Rose, by Voyer, after Wille 1

50 Primroses and Strawberries, by L. Schiavonetti, after F. Wheatley 2

51 Le Gouter, by Bonnet, after Baudouin, *in colours* 1

52 Le Déjeuner, Le Diner, and Le Souper, by Bonnet, after J. B. Huet, *in colours* 3

53 Frederick Maurice de la Tour d'Auvergne, by R. Nanteuil 1

54 Scrap-book, containing Theatrical and other Portraits, Views in Switzerland, etc. 1

55 Mrs. Russell Manners, by R. Cooper, after Stroehling, *open-letter proof* 1

56 Vincent Lunardi, by Burke, after Nasmyth, *in red*; and Master Betty as Norval, by H. R. Cook, after Dighton, *in colours* 2

57 Crossing the Brook, The Sailors, The Angler, and The School Boy, by Mackenzie, after W. M. Craig, *printed in colours* 4

58 The School Boy and The Infant, by W. Bromley, after T. Stothard; and other children subjects, *some coloured* 6

59 The Vestal, by P. W. Tomkins, after Sir J. Reynolds, *printed in colours, also an impression of the same in brown, etc.* 5

60 Portrait of Louis XVI, by Bartolozzi, *in brown*; Adrienne Lecouvreur, *in colours, scarce*; others, after G. Kneller, Van Dyck, etc. 20

61 A. Dürer. The Virgin, with long hair, standing on a crescent 1

62 Race for Wealth (The), a series of five plates (*some damaged*) 16 *sets*

63 The Country Girl at Home, and The Country Girl in London, by M. C. Prestel, after G. Morland, the pair, *coloured* 2

64 Beham (H. S.) The Village Wedding (154-163), *some copies* 13

65 Portraits of Saints and early Bishops, Twelve Drawings, *in sepia*; Figure Studies and Landscapes, etc. *parcel in portfolio*

66 G. Morland. The Angry Farmer, and Boys Robbing an Orchard, by E. Scott, *both cut down*; and others 6

67 Bunbury. Types of the British Army, by F. D. Soiron, *printed in brown (mounted)* 8

68 Mrs. Siddons, as The Tragic Muse, by F. Haward, after Sir J. Reynolds, *on a strainer* 1

69 Charles II, by R. White; Catharine of Braganza, by E. Le Davis, after J. B. Caspers; and Mary Beatrix, Queen of James II (full lengths), by P. Van der Banc 3

70 Ben Jonson, by W. C. Edwards, *the copper plate and impressions* 39 40

71 Miss Greenway, by C. Corbutt; Lady Broughton, by Wilson; and Augusta, Princess of Brunswick, by P. Corbutt; all after Sir J. Reynolds 3

72 Mrs. Hope, by E. Fisher, after Sir J. Reynolds, *second state* 1

73 Mrs. Bouverie and Mrs. Crewe, by J. Marchi, after Sir J. Reynolds 1

74 Moor Park, near Watford, by C. Turner; Sunrise at Margate, by T. Lupton; and others, by C. Turner, W. Say, etc. *some proofs*; all after J. M. W. Turner; and an Old Hanse Town, by A. H. Haig 8

75 Plates from J. M. W. Turner's Liber Studiorum. Martello Towers, near Bexhill, Sussex, by W. Say (*R.* 34), *third state*; Original Sketch of a picture for W. Leader (*R.* 20), *second state* 2

76 The Fifth Plague of Egypt, by C. Turner (*R.* 16), *second state*; Rivaulx Abbey, Yorkshire (*R.* 51); and from Spenser's "Fairy Queen" (*R.* 36), *the two latter cut close* 3

77 Rebecca, by T. Lupton, after J. Goubaud, *in colours* 1

78 Worldly Instruction, by P. Condé, after R. Cosway; and The Female Pedlar, by Meadows, after Singleton 2

79 Point de Convention and La Folie du Jour, by Tresca; La Pièce Curieuse, by Darcis, after Boilly; and "Ah, Beaucoup vous Critiquent, mais peu vous imitent," by Marchand 4

80 Catherine, Countess of Egmont, by J. McArdell, after T. Hudson; and David Garrick, by C. Watson, after R. E. Pine 2

81 Diana, Lady Sinclair, by E. Stodart, after R. Cosway; and a pair of Children's Heads, by T. G. Appleton, *signed proofs* 3

82 The Blind Fiddler, by J. Burnet, after Sir D. Wilkie; Topographical and other engravings 20

83 Hare Hunting, by T. Burford, after J. Seymour, *mezzotints* 4

84 Etchings of Cyprus, by Tristram Ellis 10

~~85 Drawing of an Old Lady, by Sara Davis, 1848~~

86 Cupid, in the character of a Link Boy, by J. Dean, after Sir J. Reynolds 1

87 Mrs. Hardinge, by T. Watson, after Sir J. Reynolds, *cut close*; and Mrs. Hardinge ("The Fair Moralist"), after R. Cosway 2

88 The Ladies Yorke, by E. Fisher, after Sir J. Reynolds; Mrs. Montagu, by J. R. Smith, after Sir J. Reynolds, *cut close*; and another 3

89 Eight Plates of Birds and Fishes, by G. Van der Gucht, after P. A. Rysbrach; and another 9

The Property of Miss Astley.

Framed.

90 Lieutenant John Hugh Griffith (Royal Marines), by V. Green 1

91 Lady Catherine Manners, by T. Gaugain, after Sir J. Reynolds 1

92 Cupid in the character of a Link Boy, and Mercury, by J. Dean, after Sir J. Reynolds, a pair 2

93 Mr. Cooke as Sir Pertinax Macsycophant, by Woodman, after De Wilde, *printed in colours* 1

94 Mrs. Mary Ann Clark, by and after Adam Buck, *proof, in colours* 1

95 Danse à l'Anglaise, and Danse à la Française, by and after Adam Buck, *printed in colours* 2

96 Danse à l'Irlandaise, by and after Adam Buck 1

97 Infancy, by and after W. W. Ryland, *printed in colours*; Nymphs, after Cipriani; and another 3

98 Les Cris de Paris, after Bouchardon, *on twenty sheets* 30

99 English and Foreign Military Costumes, *one book and four framed* 5

100 Mrs. Knight, by Faber, after Kneller; Lady Abbess, by Faber, after Mathias; William Henry Friso, Prince of Orange, by Bockman; and Duke of Gloucester, by J. Smith, after Kneller, *one framed* 4

101 St. Bruno, St. Erpho, and two Heads, by W. Hollar; and an Album containing Old Master Etchings and Caricatures 6

102 Thirty-seven silhouette Portraits; Seguier, by Cochin; and other Portraits and Illustrations to Oliver Twist, *in a portfolio* 46

103 The Pilgrim, by J. Barney, after W. Hamilton, *printed in colours* 1

104 Foire de Village, and Noce de Village, by Descourtes, after Taunay, a pair, *printed in colours, late impressions* 2

105 La Noce au Château, and Le Menuet de la Mariée, by and after Dubucourt, a pair, *printed in colours, late impressions* 2

106 La Petite Toilette, by P. A. Martini, after J. M. Moreau jun. 1

107 Bacchanalian Nymph, and Dancing Nymph, by F. Bartolozzi, after A. Kauffman, a pair, *in bistre* 2

108 Albert Dürer, by W. Hollar, after A. Dürer 1

109 Portrait of John Oliver, Esq., of Eyton, Yorkshire, by John Raphael Smith, *a drawing in pastel* 1

110 Mrs. Mills, by J. R. Smith; and Marchioness of Salisbury, *both in colours* 2

111 An Oil Painting—Landscape with waterfall and mountains 1

Various Properties.

112 A pair of circles, in contours, by Marcuard, after Hamilton 2

113 Huntsman leaping over a gate, and Sea Fishing, by J. Leech, *drawings in colours* 2

114 Dr. Samuel Johnson, by W. Doughty, after Sir J. Reynolds, *third state* 1

115 The Tenant's Family, by C. Knight, after T. Stothard; Marquis of Granby, by R. Purcell, after Sir J. Reynolds; and four others 6

116 Lady Smyth and Children, and Countess of Harrington and Children, by F. Bartolozzi, after Sir J. Reynolds, a pair, *in brown, cut* 2

117 Hon. Mrs. Parker, by T. Watson, after Sir J. Reynolds 1

118 The Cunning Gipsy, by W. Annis, after J. Ward 1

119 The Return from Market, by J. R. Smith, after G. Morland 1

120 Children of Grey Cooper, by T. Watson, after D. Gardner; and Rural Courtship, and the companion, after F. Wheatley, a pair, *ovals* 3

121 Abelard and Eloisa, and another, by R. Marcuard, a pair, *ovals, printed in colours* 2

122 Napoleon, full-length, seated on throne, *mezzotint*, by W. Say, *framed* 1

123 St. James' and St. Giles' Beauties, by F. Bartolozzi, after J. H. Benwell, *a pair* 2

124 Costume of the Bloomsbury and Inns of Court Association, *aquatint*, by F. C. Lewis, after J. Green, *in colours* 1

125 William Pitt, by A. Cardon, after H. Edridge 1

126 The Guardian Angels; Silence, *open-letter proof*: Sleeping Child, all by Bartolozzi; and another 4

127 Love in a Mill, by J. M. Delattre, after F. Wheatley, *open-letter proof*; North View of Church Tower, Beccles, and four others by Bartolozzi 6

128 Miss Cosway, by A. Cardon, after R. Cosway, *proof on india paper* 1

129 The Orange Girl, by Bartolozzi, after J. H. Benwell, *proof* 1

130 Les Confidantes, by W. Dickinson, after C. Knight, *proof* 1

131 Winter, by F. Bartolozzi, after F. Wheatley; and Autumn, by F. Bartolozzi, after Westall 2

132 Fortitude, by Godby, after David, *printed in colours* 1

133 City of Edinburgh, by J. Clark, *aquatint, printed in colours* 1

134 Albert Dürer. Virgin and Child, 1520; St. Christopher, 1521, and another of St. Christopher 3

135 Man with a Scroll, by J. G. Haid, after Rembrandt; William Hogarth, and The Virgin ("La Belle Jardinière"), by A. Desnoyers, after Raphael 3

136 Etchings, by A. Van Ostade, Karel du Jardin, and others 4

137 The Larder, by Earlom, after M. de Vos; Napoleon in Coronation robes; Duke of Wellington; and two others, 5 *in frames* 4

138 A pair of large circles—Pastoral Scenes 2

139 A POULTRY MARKET, by and after J. Ward, *fine impression* 1

140 George IV, by and after G. M. Brighty, *in colours*; and Mary Queen of Scots, by Bartolozzi, *cut close* 2

141 Going to Market and Coming from Market, by W. Nutter, after Singleton, a pair, *in brown* 2

142 The Siege and Relief of Gibraltar, by W. Sharp, after J. S. Copley, *proofs before the title* 8

143 The Siege and Relief of Gibraltar, by W. Sharp, after J. S. Copley, *open-letter proofs* 20

144 The Scene before Gibraltar, by J. Emes, after J. Jeffreys, *two impressions*; The Sortie made by the Garrison of Gibraltar, by W. Sharp, after J. Trumbull; and The Siege and Relief of Gibraltar, by W. Sharp, after J. S. Copley 4

145 The Death of General Montgomery, by J. T. Clemens, after J. Trumbull, *open-letter proof* 1

146 The Death of General Montgomery, by J. T. Clemens, after J. Trumbull 4

147 Venus attired by the Graces; Venus; Danae; and others, by Sir R. Strange 5

148 Justice; Meekness; and other subjects, by Sir R. Strange 7

149 Death of Dido; Venus; Danae; and others, by Sir R. Strange 6

150 Apotheosis of Prince Octavius; Cupid; Sappho; and two others, by Sir R. Strange 5

151 The Israelites sacrificing to the Molten Calf, by D. Lerpinière, after Claude de Lorraine, *proof* 1

152 Robert Stephenson, by S. Bellin, after J. Lucas; Sir W. Miles, by Cousins; and Earl of Derby, *proof* 3

153 E. P. Bastard, by C. Turner, after W. Brockedon; Sir Charles Lonsdale; Earl of Egremont, by T. Lupton; and two others 5

154 Earl of Aberdeen, by S. Cousins, after Lawrence; Lord Melbourne, by C. Turner, after G. Hayter; and six others 8

155 Hon. George Agar Ellis, by J. Burnet, after G. Sanders; and eleven other portraits 12

156 Lord Fitzwilliam, by R. Earlom, *proof*; Earl of Harewood, by S. W. Reynolds, after J. Jackson; Hon. Agar Ellis, by W. Ward, after J. Jackson; and others 9

157 Dr. Kerr of Northampton, by W. Say, after T. Phillips, *proof before all letters*; Col. John Patteson, by E. Bell, after Sir W. Beechey; and Lord Brougham, by T. Lupton, after J. Lonsdale 3

158 Lord Brougham, *mezzotint, proof before all letters*; Sir John Bayley, by W. Say, after Russell; and Lord Brougham, by T. Lupton, after J. Lonsdale 3

159 Charles Dickens, by T. O. Barlow, after W. P. Frith; Thomas Paine, by W. Sharp, after Romney; and two others 4

160 Charles Earl Grey, *proof*; William Earl Beauchamp; Marquis of Thomond; and other Portraits, *in stipple* 9

161 Charles Newby, by Faber, after C. Phillips; Duke of Dorset, by S. W. Reynolds, after Sir J. Reynolds; C. Lucas, by J. McArdell, after Sir J. Reynolds; and Robert Baldy, by E. Fisher, after B. Wilson 4

162 John Horne Tooke, by Ward, *proof before all letters*; and Marquis of Donegal, by C. Turner, after Masquerier 2

163 Vice Admiral Sir J. P. Beresford, by T. Hodgetts, after Sir W. Beechey; Sir H. Calvert, by Golding, after T. Phillips, *proof;* and Admiral Keppel, *proof* 3

164 Joseph Nollekens, by C. Turner, after Sir W. Beechey; Sir T. Lawrence, by S. Cousins, after Sir T. Lawrence; and others of Cosway, Sharp, Crome, Meyer and David Cox 7

165 Peter Lord King, by G. Vertue; Sir William Hamilton, by R. Morghen, after H. Hamilton; Lord Lovat; and four others 7

166 Sir Humphry Davy, by W. Walker, after J. Jackson; and the same, by Worthington and Newton 3

167 Michael Faraday, by C. Turner; and the same, by S. Cousins, after H. W. Pickersgille, *proof* 2

168 J. G. Wille, by J. G. Muller; Baron Cuvier, Alfieri, Duc de Richelieu, and other Foreign Portraits 12

169 Judge Nares, by W. Dickinson, after W. Hone, *proof before the title* 1

170 Richard Humphreys, by J. Young, after J. Hoppner 1

171 Edmund Burke, by M. Benedetti, after Sir J. Reynolds, *open-letter proof* 1

172 Rev. Thomas Wilson, by W. Ward, after J. Allen, *printed in colours* 1

173 Mary Duchess of Beaufort, by Nutting, after Walker; Duchess of Mazarine, Rev. George Walker, and other line Portraits 8

174 Sir C. M. Pole, by W. Say, after Sir W. Beechey: Sir C. Cotton, by H. Meyer, after J. Ramsay; and Sir C. Thompson, by R. Earlom, after T. Gainsborough 3

175 James Townley, after W. Owen; Sir D. Mackworth, after H. W. Pickersgille; and Bishop Henry Ryder, after H. W. Pickersgille, all by W. Say 3

176 Sir Thomas Parker, James Craggs, Duke of Somerset, and others, by G. Vertue 5

177 Sir Edward Dering, by R. White, after Sir G. Kneller 1

178 Lord Hill, by C. Turner, after H. W. Pickersgille, *proof before all letters* 1

179 Lord Hill, by C. Turner, after H. W. Pickersgille, *proof before letters*; and Col. Herries 2

180 William Pitt, by T. Bragg, after J. Hoppner, *open-letter proof* 1

181 Lieut.-Gen. Lord Saltoun, by G. Zobel, after Sir T. Lawrence, *proofs before all letters* 9

182 Lieut.-Gen. Lord Saltoun, by G. Zobel, after Sir T. Lawrence, *three proofs before the title, and two open-letter proofs* 5

183 Earl of Aberdeen, by S. Cousins, after Sir T. Lawrence, *proofs* 12

184 Mountstuart Elphinstone, by C. Turner, after Lawrence, *proof before all letters*; R. Clarke, by Davis, after Lawrence; and Lieut.-Gen. Lord Saltoun, by G. Zobel, after Lawrence 3

185 Henry Lord Brougham, by W. Walker, after Sir T. Lawrence, *five proofs* 5

186 Sir Robert Peel, by S. Cousins, after Sir T. Lawrence, *proof* 1

187 Dr. Moore, by G. Keating, after Sir T. Lawrence; J. Wilson Croker, by S. Cousins, after Lawrence; and two others 4

188 MacMahon, by C. Turner, after Lawrence; J. Greenwood, by C. Turner, after Lawrence; and B. Rome, by C. Turner, after Lawrence, *proofs* 3

189 Earl of Durham, by C. Turner, after Lawrence; Sir Thomas Le Breton, by C. Turner, after Lawrence; and Sir Robert Peel, by C. Turner, after Lawrence, *proofs* 3

190 The Death of Captain Alexander Hood, by J. Daniell, after H. Singleton 1

191 The Distinguished Action of the gallant Nelson (Cape St. Vincent), by J. Daniell, after H. Singleton 1

192 Admiral De Winter resigning his Sword to Admiral Duncan, by J. Daniell, after H. Singleton 1

193 Captain Faulkner in the Zebra, storming Port Royal, Martinique, by J. Daniell, after H. Singleton 1

194 Captain Trollope in the Glatton, engaging a French Squadron, by J. Daniell, after H. Singleton 1

195 The landing of the British Troops in Egypt, by L. Schiavonetti, after P. J. De Loutherbourg; and The Battle of Alexandria, by A. Cardon, after De Loutherbourg, a pair, *open-letter proofs* 2

196 Another pair of the same 2

197 Another pair of the same 2

198 Another pair of the same 2

199 Another pair of the same 2

200 Another pair of the same 2

201 Another pair of the same, with key-plate 3

202 The Latest Effort and Fall of Tippoo Sultaun, by N. Schiavonetti, after H. Singleton, *five impressions* 5

203 The Battle of Alexandria, by A. Cardon, after P. J. De Loutherbourg, *proof before the title* 1

204 Death of General Montgomery, by J. T. Clemens, after J. Trumbull; Battle of Maida, and The Battle of Alexandria, by A. Cardon, after De Loutherbourg 3

205 The Sick Daughter, by F. Engleheart; The Spanish Mother, by A. Raimbach; The Maid of Saragossa, by S. Cousins; and five others, all after Sir David Wilkie 8

206 Marquis of Londonderry, full-length in robes of the Garter, by C. Turner, after Sir T. Lawrence, *proof before all letters* 1

207 Sir Astley Cooper, by S. Cousins, after Sir T. Lawrence, *large margins, proof before the title* 1

208 William Howley, Archbishop of Canterbury, by C. Turner, after Sir T. Lawrence, *proof before all letters* 1

209 Princess Charlotte of Wales, by Golding, after Sir T. Lawrence, *proof before all letters* 1

210 Lady Selina Meade, Countess of Clan Martinics, by G. T. Doo, after Sir T. Lawrence, *proof before the title* 1

Framed.

211 Duke of Clarence (William IV), full length, by J. Ward, after Sir M. A. Shee 1

212 Admiral Sir Andrew Mitchell, by Dawe, after Bowyer, *proof before all letters* 1

213 Captain Charles William Le Geyt, full length, *mezzotint, engraver unknown, very rare* 1

214 Viscount Castlereagh, by C. Turner, after Sir T. Lawrence 1

215 Lord Heathfield, by F. Bartolozzi, after A. Poggi, *open-letter proof*; and Nicholas Haddock, by Johnson, after Rumsey 2

216 Samuel Taylor Coleridge, by W. Say, after J. Northcote, *proof before all letters*; and Viscount Sidmouth, by S. W. Reynolds and S. Cousins, after T. C. Thompson, *open-letter proof* 2

217 William Spencer, Duke of Devonshire, by C. Turner, after G. Sanders, *scratch letter proof* 1

218 James Ward, by W. Ward, after J. Jackson 1

219 Miss Woodcock, "The Modern Lucretia," by and after J. Thompson, *mezzotint* 1

220 Mrs. Jordan in the Country Girl, by J. Ogborne, after G. Romney, *large margins* 1

221 COUNTESS OF ANCRUM, by V. Green, after P. Falconet, *first state* 1

222 OYSTERINDA, by R. Houston, after P. Mercier, *proof before all letters, very fine* 1

223 The Dumb Alphabet (Miss St. Clair), by W. T. Annis, after J. Northcote 1

224 The Farmer's Visit to his Daughter in Town, *in brown*, and The Visit Returned in the Country, *in colours*, by Dickinson, after G. Morland, a pair 2

225 GIPSIES, by W. Ward, after G. Morland, *large margins* 1

226 Travellers, and Cottagers, by W. Ward, after G. Morland, a pair 2

227 Rembrandt van Ryn, by Wrenck, after F. Bol 1

SECOND DAY'S SALE.

MODERN ETCHINGS, DRAWINGS AND LITHOGRAPHS.

LOT

228 Willy Pogany. "She is out to see what she can find to tear and devour," *pen and ink*, 9½ *in. by* 6 *in.*

229 Linley Sambourne. Drawing for a "Punch" cartoon, June 1, 1904, *pen and ink*, 13 *in. by* 9¾ *in.*

THE MANCHURIAN STAKES.

Mr. Bull: Japan leads.

Madame La France: Ah! but they're not yet round the corner.

230 S. Paget. "Gone Lame," an illustration to "Rodney Stone," by Sir A. Conan Doyle, *wash*, 8 *in. by* 7 *in.*

231 Cyrus Cuneo. Henry VIII and the Jester, *wash*, 9 *in. by* 6¼ *in.*

232 Harry Furniss. The Assault, *pen and ink*, 11 *in. by* 12¾ *in.*

233 E. P. Kinsella. The Sailor's Return, *pen and ink*, 9½ *in. by* 7½ *in.*

234 W. H. Ryland. Small Girl outside a Camp, illustration to a book of fairy tales, *pen and ink*, 7½ *in. by* 10 *in.*

235 Harry Rowntree. The Owl Motor, *wash*, 9½ *in. by* 7 *in.*

236 Fred Pegram. Light Refreshments, *wash*, 12½ *in. by* 9 *in.*

237 W. D., 1905. French Café, *wash*, 14 *in. by* 10¾ *in.*

238 H. M. Paget. Scene from "A Woman of no Importance," by Oscar Wilde, *wash*, 13 *in. by* 9¾ *in.*

239 W. Heath Robinson. A Telepathic Idyll, Zanzigging on Wimbledon Common, *wash*, 18 *in. by* 13 *in.*

240 R. Caton Woodville. French Military Pageant, *wash*, 12 *in. by* 17½ *in.*

241 Frank Reynolds. The Amateur Gardener, *pencil*, 10 *in. by* 6½ *in.*

242 G. P. M. Kitty Shafton, *pen and ink*, 6 *in. by* 7¼ *in.*

243 W. B. Waller. The Smugglers, *wash*, 9½ *in. by* 7 *in.*

244 E. P. Kinsella. Disgraced, *pen and ink*, 9 *in. by* 8¼ *in.*

245 W. H. Margetson. Claude Duval, *pen and ink*, 13¼ *in. by* 9½ *in.*

246 Cyrus Cuneo. The Travellers, *sepia*, 14 *in. by* 11½ *in.*

247 R. Roberti. Persian Dancing Girl, *water-colour*, 9 *in. by* 7 *in.*

248 W. Rothenstein. Two Women kneeling, *red chalk*, 13 *in.* 7½ *in.*

249 W. Rothenstein. Woman kneeling, *red chalk*, 14 *in. by* 7½ *in.*

J. McN. WHISTLER.

250 The Winged Hat (*W.* 25), *lithograph*

251 La Belle Dame Endormie (*W.* 69), *lithograph*

PHIL MAY.

252 SKETCH BOOK, containing thirteen ORIGINAL DRAWINGS in pen and ink, and twenty-four Pencil Sketches of men, women and children, with the autograph inscription of the artist: "Phil May, his Book, Oct. /94," *half black roan, oblong*

*** The sketches are executed in the artist's inimitable style, and consist mainly of heads, though some are three-quarter and full-length figures. On the end board appears a spirited portrait in pen and ink of the artist himself, with his signature appended.

D. Y. CAMERON, LL.D., A.R.A., ETC.

253 Twelve of the Etchings for Walton's Compleat Angler, Winchester edition, edited by George A. B. Dewar, 1902;—Near Droxford (*R.* 332); Winchester Cathedral (*R.* 333); The Lea, near Ware (*R.* 335); Distant View of Winchester and St. Cross (*R.* 336); On the Test (*R.* 338); Kingsgate, Winchester (*R.* 340); Beaufort's Tower, St. Cross (*R.* 342); The Deanery, Winchester (*R.* 343); The Lea, above Ware (*R.* 344); The Chapel, Haddon Hall (*R.* 345); The Windings of the Wye, near Bakewell (*R.* 346); The Valley of the Lathkill (*R.* 349), *all unsigned* 12

D. Y. CAMERON.

254 THE SET OF SEVEN ETCHINGS FOR "SCHOLAR GYPSIES," BY JOHN BUCHAN, 1896:—Title Page (*R.* 246); Frontispiece: A Gentleman of Leisure (*R.* 247); April in the Hills (*R.* 248); Milestones (*R.* 249); Upland (Urban) Greenery (*R.* 250); Afternoon (*R.* 251); and Ad Astra (*R.* 252), *all unsigned* 7

W. L. WYLLIE, R.A., R.E.

255	Leaky Timber Ship; and Girdler Lightship	2	2 10
256	Mackerel Boats (1); and Mackerel Boats (2)	2	3 .
257	King Edward VI's Fort, Portsmouth	1	2 .
258	Portsmouth Harbour; and Porchester Castle	2	1 15
259	Fishing Luggers	1	1 15
260	Gosport; and Shrimp Boats	2	2 10
261	The Tower of London	1	1 15
262	A Stiff Breeze	1	2 .
263	The Last Trickle of Flood	1	1 10

A. DERKZEN VAN ANGEREN.

264	Boats on the Maas (*C.* 55); and The Maas (*C.* 86)	2	10
265	Study of Rotterdam; and Londhek	2	11

ALBANY HOWARTH.

266	St. William's College, York, and Amiens (*No.* 2)	2	2 .
267	Corfe Castle; and La Rue Damiette, Rouen	2	2 5

HAMILTON HAY.

268 The Old Salt Mill

FRANCIS DODD.

Blackstead 2 1 10

HAMILTON HAY.

269	Encased Statue; and Pa-nehsi	2	4

A. ZORN.

270	Berserk	1	4 10
271	Albert Engström	1	9 .

A. LEGROS.

272	Le Hameau près du Lac	1	1 16
273	Le Pont du Moulin	1	2 2
274	Paysage aux deux Arbres	1	2 4
275	Lisière de Bois	1	2 4
276	L'Entrée du Champ	1	3 5
277	Les Tourbières; and Cabane dans les Marais, *unsigned*	2	2 2
278	Un Orage	1	2 4

W. WITSEN.

279 Thames Embankment; and Dordrecht 2

E. LUMSDEN.

280 The Mosque; and Chinese Rangoon 2

HESTER FROOD.

281 Les Saintes Maries de la Mer 1

A. ZORN.

282 Mrs. Cleveland; and The Fiddler, *unsigned* 2

SIR FRANK SHORT, P.R.E.

283 Gathering the Flocks on Maxwell Bank, *soft ground etching* (*Strang*, 149) 1

AUGUSTUS E. JOHN.

284 Gwendolen 1

SIDNEY VACHER.

285 The Calle Paradiso, Venice; and Via Mazzante, Verona 2

M. BAUER.

286 Market Day (*W.* 42); and Stamboul Coffee House (*W.* 27), *both unsigned* 2

287 A Gateway in Constantinople (*W.* 112); and Packhorses (*W.* 38), *both unsigned* 2

288 City Ramparts (*W.* 58); and Old Houses in Stamboul (*W.* 76), *both unsigned* 2

E. MANET.

289 Olympia; L'Odalisque; and Les Gitanos, *all unsigned* 3

HELLEU.

290 Liane de Pougy 1

291 Bondeuse 1

D. S. MacLAUGHLAN.

292 La Petite Forge; and Le Port de Boulogne, by D. Shaw, after the same 2

293 Le Rue Mouffetard; and Peasant Family, by A. Neuhuys, *unsigned* 2

J. MARIS.

294 The Bridge; and The Mill, *unsigned* 2

ANT. MAUVE.

295 The Woodcutter; and Evening, *both unsigned* 2
296 At Rest; and In the Wood, *both unsigned* 2

ANT. VOLLON.

297 Paysage avec Moulin; Maison de Campagne; Deux Sujets sur une Planche, *all unsigned* 3

SIR SEYMOUR HADEN.

298 Grim, Spain (*H.* 186); and Shere Mill Pond, *the larger plate* (*H.* 38), *both unsigned* 2

HEDLEY FITTON.

299 Rue St. Romain, Rouen (*D. no.* 2) 1

F. BRACQUEMOND.

300 Jacque Bosch, *first state, signed*; and Les Canards l'ont bien passé 2
301 The Pincushion; and The Papillon, *in colours* 2

F. BAHOT.

302 Westminster Palace, *unsigned* 1
303 Jetée en Angleterre; Débarquement en Angleterre; and Les Anes de la Butte, *all unsigned* 3
304 La Chapelle St. Michel à l'Estre; and Les Grandes Chaumières, *both unsigned* 2
305 Le Quai de l'Hotel Dieu; and Boulevard Clichy, *both unsigned* 2
306 L'Entrée du Hameau de Landemes; Quatre Anes dans un Pré; and three others, *all unsigned* 5
307 Vase Chinoise; and Les Papillons, *both unsigned* 2

J. M. WHISTLER.

308 The Fiddler; Rotherhithe; and The Forge 3

C. H. SHANNON.

309 Le Modelleur, *lithograph, signed*

D. Y. CAMERON.

The Old Farm, Norrington, *unsigned* 2

A. LUNOIS.

310 La Danseuse, *signed*; and two others, *unsigned* 3

A. ZORN.

311 TWO GIRLS BATHING, *signed* 1

312 ELIN, *signed* 1

313 SUMMER, *signed* 1

314 THE FORD, *signed* 1

315 EKA, *signed* 1

316 THREE SISTERS, *signed* 1

317 ANNE SE COIFFANT, *signed* 1

318 FRIGHTENED, *signed* 1

FRANK BRANGWYN.

319 A small Etching, *signed*; and two others, by E. Manet and J. Dupré, *unsigned* 3

SIR F. SEYMOUR HADEN, P.R.E.

320 Breaking up of the "Agamemnon," *the second plate* (*H.* 229)

J. ISRAELS.

321 Old Man (*H.* 33)

322 Child in cradle (*H.* 14); and Intérieur de Cuisine en Hollande (*H.* 25) 2

323 Portrait of Mrs. Israels (*H.* 17), *fine unsigned proof*

324 Portrait of Mrs. Israels (*H.* 17), *another impression*

SIR F. SEYMOUR HADEN, P.R.E.

325 BATTERSEA REACH (*H.* 52), *apparently an intermediate state, unknown to Harrington, between the third trial proof and first published state, damaged in right hand upper corner*

A. DERKZEN VAN ANGEREN.

326 Landscape; Harbour; and The Mills 3

327 Twilight

328 Harbour II

329 Near Rotterdam

330 River Scene

331 Romance (*W.* 95); and Trumpeters (*W.* 31) 2

332 Treasure Trove (*W.* 36); and a Fairy Tale (*W.* 18) 2

333 A Wedding Party (*W.* 17)

FROM THE

Collection of the late Archibald Anderson, Esq.

of 30, Oxford Square, W., and of St. Helens, Bournemouth.

Framed.

C. MÉRYON.

334 La Galerie de Notre Dame (*W.* 10), *third state* 1

335 Partie de la Cité de Paris, vers la fin du XVIIme Siècle (*W.* 31), *second state*; *from the Seymour Haden collection* 1

336 Ancienne Habitation à Bourges (*W.* 34), *second state* 1

337 La Rue des Toiles, à Bourges (*W.* 35), *third state* 1

338 Méryon. A Descriptive Catalogue, by Frederick Wedmore, 1892, *no.* 98 *of* 129 *copies printed*

339 A Catalogue of Etchings, by Méryon, *London, Obach & Co.* 1902

340 Another copy

J. McN. WHISTLER.

341 Doorway in Venice; *from the first exhibition of his Venetian etchings at the Fine Art Society's Galleries; see inscription at back of the frame which accompanies the etching* 2

J. M. W. TURNER, R.A.

342 Basle, engraved by C. Turner 1

ANONYMOUS.

343 An Etching—St. Bartholomew's Priory, West Smithfield, before the restoration 1

SIR E. BURNE-JONES.

344 The Adoration of the Magi, *cartoon in black chalk*, 20½ *in. by* 16 *in.* 1

345 Female Saint, *cartoon for a window in Paisley Abbey, in black chalk*, 39 *in. by* 12½ *in.* 1

346 Fernand Khnopff. The Angel repressing Animalism, *with the artist's autograph signature below* 1

347 Charles Shannon. St. Christopher, *original lithograph, printed in blue, circular*, 10 *in. diam.*, *dated* '97, *proof, signed by the artist* 1

348 William Strang. Portrait of the Artist, by himself, *mezzotint*, $13\frac{3}{4}$ *in. by* $11\frac{7}{8}$ *in., proof, signed by the artist* 1

349 J. G. Wille. Portrait of Jean Baptiste Rané, after Tocqué, *good impression, with full margins, of the second state, before the publisher's address* 1

350 Portrait of the Painter, Carlo Vanloo, *second state* 1

W. ROTHENSTEIN.

351 Portrait of Thomas Hardy, *in red chalk*, 10 *in. by* $8\frac{1}{4}$ *in.* 1

A. LEGROS.

352 Les Grands Rochers, *sepia and wash*, $21\frac{1}{2}$ *in. by* 30 *in., signed and dated* 1880 1

*** From the collection of Lawrence Hodgson, Esq., exhibited at the Bradford Exhibition, 1904.

353 Admiral de Saumarez, *proof before all letters*; and an Etching of a Lion, by J. M. Swan 2

C. MÉRYON.

354 La Pompe, Notre Dame (*Del.* 31), *a fine early impression* 1

T. D. RHIND.

355 A French Cathedral; and two others 3

W. STRANG.

356 Spanish Etchings: The Frontispiece 1

357 The Plaza, Mayor Ronda 1

358 Doorway of Santa Crux, Toledo 1

359 Brickfield, Segovia 1

360 Old Walls and Roman Viaduct, Segovia 1

361 St. Martin's Bridge, Toledo 1

362 The Cathedral, Segovia 1

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TOGETHER WITH SOME

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Various Properties.

LOT

1 Marquis of Londonderry, by C. Turner, after Lawrence; Earl Temple, by R. Houston, after W. Hoare; Richard Robinson, by Houston, after Reynolds; and three other Portraits 6

2 Marie, Queen of Louis XV, by N. de Larmessin, after Van Loo; Louis XV, by N. de Larmessin, after Van Loo; and seven others 9

3 Pot Fair, Cambridge, by Bretherton, after Bunbury; etc. 8

4 Charles I, by Sir R. Strange, after Vandyke

5 Helena Forman, by Saillier, after Vandyck, *proof*; and Le Chapeau de Paille, by S. W. Reynolds, after Rubens 2

6 Rubens' Wife, by R. Earlom, after Rubens, *second state, before the inscription*

7 Barbara, Countess of Coventry, by Spicer, after Sir J. Reynolds, and Mrs. Siddons as "The Tragic Muse," by H. Dawe, after Reynolds, *proof* 2

8 Duchess of Bolton, by J. Smith, after Kneller; Countess of Essex, by J. Faber, after Kneller; and Mrs. Vanderbank, by Faber, after Vanderbank 3

9 The Battle of La Hogue, by W. Woollett, after B. West, *before the dedication*; and Key Plate 2

10 The "King George" disabled and other Privateers in chase; and The Wreck of the "Nuestra Senora," by Boydell, after Brooking 2

11 H.M.S. "Howe," by W. Read, after Huggins, *aquatint, in colours*

12 Entry of King George IV into Dublin, by R. Havell, after J. Haverty, *aquatint, in colours*

13 Views of Turin, *aquatints, in colours, in portfolio* 10

14 Strolling Players in a Barn, *first state*; "O! The Roast Beef of Old England"; and A Medley, by W. Hogarth 3

15 North-West Prospect of Sheerness, by S. and N. Buck; and Views of London 5

16 Tivoli, by E. Goodall, after J. M. W. Turner; Meleagar and Atalanta, by Woollett, after Wilson; and another 3

17 Blanchisserie, by Le Bas, after Teniers; Death of the Stag, by T. Major, after Wouvermans; and two others 4

18 The Annual Tour, after J. M. W. Turner, *proofs* 78

19 The Old Temeraire, by J. T. Willmore, *proof*; Ehrenbreitstein; and others, after J. M. W. Turner 7

20 Ports of England (*Nos.* 1 *to* 6), by T. Lupton, after J. M. W. Turner, *open-letter proofs* 6

21 Portsmouth, by T. Lupton, *two impressions*, *open-letter proofs*; Plymouth Sound, Bridport, Fowey, and St. Michael's Mount, by W. B. Cooke, *proofs*; and another, after J. M. W. Turner 7

22 Colebrook Dale, Okehampton Castle, Kirkstallhock, and another, *proof mezzotints*, by F. C. Lewis and others, after J. M. W. Turner 5

23 Earl of Egremont, by C. Turner, after W. Derby, *proof before all letters*

24 Charles, Earl of Romney, by V. Green, after Sir W. Beechey

25 Richard Humphreys, the boxer, by J. Young, after W. Whitby, *proof*

26 Dr. Abernethy, by C. Turner, after C. W. Pegler, *proof before the title*

FRAMED.

27 THE VICTORY OF LORD DUNCAN, by J. Ward, after J. S. Copley, *open-letter proof, fine*

28 Elizabeth, Lady Nuneham, by V. Green, after P. Falconet

29 Spring, by D. Lucas, after J. Constable, *proof before all letters*

30 A Mill, by D. Lucas, after J. Constable, *first state, before the man with fishing rod at left corner and before the town in the background*

The Property of W. J. Watson, Esq.

of 15, *Pembroke Square, London, W.*

31 Madonna di San Sisto, by Nordheim; Clytie, by E. Smith, after Mrs. Cosway; and four others 6

32 Beggar Boys, by W. Say, after Murillo

33 Girl returning from Milking, and A Peasant Boy, by Gaugain, after R. Westall, a pair 2

34 The Husbandman's Refreshment, by A. Cardon, after H. Singleton

35 The Standard Bearer, by W. Pether, after Rembrandt; J. Henderson, by J. Jones, after Gainsborough; and George III, by A. Cardon, after H. Edridge 3

36 Viscountess Duncannon, by J. Grozer, after Sir J. Reynolds; and Lady Louisa Manners, by C. Knight, after Sir J. Reynolds, *late impressions* 2

37 Duchess of Gordon, by W. Dickinson, after Sir J. Reynolds; and Lady Cadogan, by J. Dean, after Sir J. Reynolds 2

38 Crossing the Brook, after R. Westall, *in colours*

39 View of Lake Windermere from Bowness Ferry, by F. Jukes, *aquatint, in colours*

40 Death of Procris, by T. Fielding, after A. Kauffman, *printed in colours*

41 Theseus finding his Father's Sword and Sandals, by T. Fielding, after A. Kauffman, *in red, large margins*

42 Another of the same

43 Death of Procris, by T. Fielding, after A. Kauffman, *large margins, in black*

44 Morning, or The Higlers preparing for Market, by D. Orme, after G. Morland; and Horses and Sheep, *etchings*, after Morland 3

45 Girl and Calves, and Girl and Pigs, after G. Morland, *coloured* 2

46 Etchings, after J. Ward: Shooting, etc. 9

47 Finding of Moses, and Jacob meeting Rachel, by T. Fielding, after T. Stothard, a pair; and The Mother's Darling, by Marcuard, after F. Bartolozzi, *two impressions* 4

48 Views of Paris, by J. Hill, after J. C. Nattes; Killarney, and other Aquatints, *in colours* 8

49 Cupid Disarmed, by Scorodomoff, after A. Kauffman; The Wood Nymph, *coloured*; Prince Arthur's Dream, by P. W. Tomkins, after H. Fuseli; and other Fancy Subjects 8

50 The Angry Father, by J. Ward, after J. Opie, *fine impression, cut close*

51 James Townley, by W. Say, after W. Owen; Sir R. Perrott, by V. Green; and two others 4

52 John Dryden, by Edelinck, after Kneller; Duchess of Sutherland, by G. H. Phillips, after Lawrence, *proof*; and other Portraits 20

53 Old Master Etchings, by Bol and others 17

54 French and other Engravings 21

55 *Oil Paintings.* Man Smoking, after Ostade; Sheep in a copse; and two Water-colour Drawings 4

The Property of a Gentleman.

(Sold by Order of the Administratrix.)

OIL PAINTINGS.

Framed.

A. LUCATELLI.

56 Extensive Landscape, with buildings and river in middle distance and figures in foreground, 3 *ft.* 9 *by* 5 *ft.* 9, *in carved gilt frame*

H. RIOT.

57 Children by a fruit stall, 26 *in. by* 19 *in.*

L. VOLLMAR (*Munich*).

58 Father seated near little son in bath tub, 26 *in. by* 19 *in.*

GUARDI.

59 The Grand Canal, Venice, *on panel*, 6 *in. by* 11 *in.*

ITALIAN SCHOOL.

60 Madonna and Child, with saints and angels, 8 *in. by* 6 *in.*

FLEMISH SCHOOL.

61 Virgin Mary and Elizabeth, 9 *in. by* 6 *in.*

EARLY ENGLISH.

62 Small Portrait of Ben Jonson, *on panel*, 7 *in. by* 6 *in.*

F. D. HARDY.

63 Kitchen Interior with mother and child, $3\frac{1}{2}$ *in. by* 5 *in.*

WATER-COLOUR DRAWINGS.

EDWIN A. PENLEY, 1861.

64 Views near Cheltenham, a pair, $7\frac{1}{2}$ *in. by* $18\frac{1}{2}$ *in.*

W. GRAY.

65 Coast Scene with boats and figures, $6\frac{1}{2}$ *in. by* 13 *in.*

DAVID COX.

66 River Scene with arched bridge and figures, $9\frac{1}{2}$ *in. by* $13\frac{1}{2}$ *in.*

SAMUEL PROUT.

67 Landscape, with lock in middle distance and hills in background, *signed in monogram*, $7\frac{1}{2}$ *in. by* 11 *in.*

ELIJAH WALTON.

68 Mont Blanc, and The Matterhorn, a pair, $6\frac{3}{4}$ *in. by* $4\frac{3}{4}$ *in.* 2

EARLY ENGLISH SCHOOL.

69 Landscape with sheep being driven along a road, 8½ *in. by* 12 *in.*

D. ALCYONE.

70 Going to Market with eggs; and River Scenes, by S. Owen, a pair 3

UNKNOWN.

71 Scriptural Figure Subject, 16 *in. by* 11 *in., in dome-shaped frame*

72 Views of Indian Temples, *in plush frame*

H. FANGEOT.

73 Four mounted Views of Grand Canal, Venice; and a Female Figure representing Astronomy 5

UNKNOWN.

74 Landscapes and River Scenes, *small water-colour drawings, in a portfolio*

P. VERONESE, VASARI, Etc.

75 Five Drawings—Figure Subjects; and

GUIDO, PASINELLI, Etc.

Five Drawings—Studies of Heads 10

CORREGGIO.

76 Three red crayon Drawings—Children's Heads; and

TITIAN BOROCCIO.

Six Early Italian Figure Subjects 9

COPLEY FIELDING.

77 Lock Scene with ruined castle and hilly background;

W. BLAKE.

Landscape with church in background; and

JOHN VARLEY.

Dark Mountainous Landscape and River View with figures in foreground; *all unframed* 3

GEORGE BARRETT.

78 { Landscape, *in sepia*; and Landscape, *in indian ink*;

EARLY ENGLISH.

Girl Dancing; and

ITALIAN SCHOOL.

St. John as a child with a cross; *all unframed* 4

JOHN GLOVER.

78A River Scene with men fishing, *unframed*

ENGRAVINGS

(In the Portfolio).

79 A Bull Fight at Seville, by J. Harris, after J. F. Lewis, *aquatint*

80 The Orange Girl, by F. Bartolozzi, after Benwell, *in brown*

81 The Sleeping Nymph, by P. Simon, after J. Opie

82 Telemachus and Mentor in the Island of Calypso, by Bartolozzi, after A. Kauffman, *in red*

83 Friendship and Contentment, by Bartolozzi, after Cipriani, the pair, *in red* 2

84 The Dance and The Song, by Bartolozzi, after H. Bunbury, *in red* 2

85 Genius and Beauty, and Prudence and Beauty, by Bartolozzi, after Cipriani, the pair, *in red* 2

86 Jupiter and Callisto, and Orpheus and Eurydice, by T. Burke, after A. Kauffman, *in red* 2

87 Virgil, by Bartolozzi, after A. Kauffman, *printed in colours*

88 Cupid unveiling Venus, by A. Cardon, after R. Cosway, *printed in colours*

89 Lord Nelson, by G. Keating, after H. Singleton

(Framed.)

90 The British Naval Victors, by V. Green

91 Maternal Love, by P. W. Tomkins, after J. Russell, *in brown*

92 Juno presenting the Cestus to Venus; and Cupid Bound, by Bartolozzi, after Kauffman, *in red* 2

93 The Squire's Door, by B. Duterreau, after Morland, *in brown*

The Property of Madame Blanche Marchesi.

(FRAMED.)

94 The Sailor's Return, by T. Gaugain, *in colours*; and The Happy Village, by and after J. K. Sherwin 2

95 Angelica Catalini, by A. Cardon, after C. M. Pope; Madame Malibran, by C. Turner, after Decaisne; and Mdlle. Sontag, by F. Girard, after P. Delaroche 3

96 Angelo M. Monticelli, by J. Faber, after A. Casali; Carestini, by Faber, after G. Knapton; Edmund Halley, by G. White, after Kneller; and Sir R. Blackmore, by G. White, after J. Vanderbank 4

97 J. Liszt; Faure; Boccherini; Palestrina; and two others 6

98 J. Pleyel, by Nutter, after Hardy; J. L. Dressek, *mezzotint*; N. Piccini, by Cathelin, after Robineau; N. Jomelli; Paisello, and N. Daleyrac 6

99 Marie Antoinette, by F. Bartolozzi, after P. Violet, *coloured*; Madame La Sacchetti; Christoph. Gluck; Miss Thornton; and Handel Festival Ticket, by Bartolozzi, after Cipriani 5

100 Napoleon at Fontainebleau, 1814; The Wonder of Windsor, by C. Hunt; and Six French Caricatures, by H. Daumier 8

101 Head of an Old Woman, by Rembrandt

102 Caricatures of Singers; and others relating to music, etc. 22

103 Caricature Portraits of Singers *a parcel*

104 Schubert, Schumann, Auber, Wagner, and other Portraits of Composers; and a volume of Photographs of Wagner's Parsifal 21

105 Mdlle. Colombe, by Champin; Mdlle. Lescot; Mdlle. Renaut, by De Bréa; Mdlle. Maillard; Mdlle. Le Vasseur, by N. Pruneau; and Madame Favart, by Chenu 6

106 F. Méhul, Paer, Berton, and other musicians, by Quenedy 11

107 Mdlle. Arnould; Madame Bianchu; Mdlle. Maillard; and other singers, *mostly in colours* 12

108 Madame Malibran-Garcia; Mdlle. Julie Grisi; Mdlle. Noblet; and other celebrated singers, *large lithographs* 10

109 Jenny Lind, by H. Drothmer, after E. Magnus; Madame Persiani, by E. Morton, after A. E. Chalon; and others, *all in colours* 8

110 Lithograph Portraits of Singers of the Académie Royale de Musique; Théâtre Italien and Opéra Comique 27

111 J. P. Rameau, by St. Aubin; A. E. M. Gretry, by Moreau le Jeune; Lully, by Cochin; and other composers 29

112 Elisabetta Gafforini, by L. Rados; Mdlle. Arnoult; Madame Catalani; Mdlle. Barilli; and other celebrated vocalists 19

113 Wagner, Rossini, Verdi, and other composers and singers, *lithographs and photographs* 68

114 Jenny Lind; Madame Viardot Garcia; Madame Pasta; Giulia Grisi; and other portraits of celebrated singers 36

115 Portraits of Singers of the Italian Opera; Opera Comique, etc., *lithographs, photographs, etc.* 90

116 Japanese Hashirakake. A Falcon, by Toyohiro; and Somenosuke of Matsuba-ya, by Yeisho 2

117 Landscape, with a man fishing; and An Interior, *water-colour drawings* 2

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118 Scrap-book of Caricatures, by Gillray, Cruikshank, Heath, and others *about* 146

119 Naval and Military Caricatures, by George Cruikshank, Heath, etc. 16

120 The March of Intellect, No. 2, and two others of The March of Intellect, by Heath 3

121 New Principles, or The March of Invention; Locomotion; and The Flight of Intellect 3

122 Shooting, Bull Fighting, Coaching, and other sporting prints, *aquatints in colours* 14

123 Lubin, by E. Smith, after S. De Wilde, *proof before all letters*

124 A Sclavonia Lady, by J. R. Smith, after Rev. William Peters

125 The Water-Cress Girl, by J. R. Smith, after Zoffany; and The Flower Girl, by J. Young, after Zoffany 2

126 Sensibility, by J. Young, after R. M. Paye

127 The Soldier's Return, by W. Pether, after J. H. Ramberg; and The Sailor's Return, by H. Hudson, after J. H. Ramberg, a pair, *coloured* 2

128 Idle Boys, by Murphy, after James Ward

129 The Gipsies' Tent, by J. Grozer, after G Morland

130 The Storm, by W. Ward, after G. Morland; and Boy and Pigs, by W. Pether, after G. Morland 2

131 Earl of Dalkeith, by V. Green, after Sir J. Reynolds, *first state*

132 Pleasing Intelligence (Mrs. Allfounder and nephew), after W. R. Bigg

133 Rembrandt, by C. Turner, after Rembrandt, *open letter proof*

134 Marie Therese Louise, Princesse de Lamballe, by S. Malgo, after A. Hichel

135 Van Tromp, by G. Graham, after Rembrandt, *open letter proof*

136 Mdlle. Clermont, by and after J. R. Smith; Marchioness of Wharton, by R. Earlom, after P. Lely; and Emma, Lady Hamilton, as a Bacchante, *small mezzotint* 3

137 Two crayon Drawings of Children, by J. Hoppner; and another of a Fox 3

138 Near Blair Athol, Scotland, by W. Say, after J. M. W. Turner; and Hunting and Racing Subjects, by R. F.

139 Coronation of George IV: Arrival at Brandenburgh House, and The Queen returning from the House of Lords, coloured aquatints by Dubourg; Caricature Portraits by Dighton; and other Engravings, by F. Bartolozzi and others

The Property of a Lady.

140 R. B. Sheridan, by J. Hall, after Sir J. Reynolds; and David Garrick, by W. Skelton, after R. E. Pine 2

141 Lord Rodney, by P. W. Tomkins, after Reynolds, *proof*; Sir George Yonge, by E. Scott, after M. Brown; and Sir J. Chicheley, by R. Dunkarton 3

142 Prince Charles Edward Stuart, by T. Hodgetts, after L. Tocque; James, Earl of Kildare, by J. McArdell, after Reynolds; and three others 5

143 Eleanor Gwynn, by J. Ogborne, after Lely; and four others 5

144 Pierre Boucher, and Jean Chapelain, by R. Nanteuil 2

145 Teresia Constantia Phillips, Adrian Beverland, Henry Compton, *mezzotints*; and two others 5

146 The Chase of the Roebuck, and The Death of the Roebuck, by H. Alken and R. G. Reeve, after W. P. Hodges; Lady Charles Spencer, by J. Pott, after Reynolds, *late impressions*; and two others 5

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147 Mount Washington and The White Mountains, by Currier and Ives, after F. Palmer, *coloured lithograph*

148 Newport, Rhode Island, drawn and lithographed by J. P. Newell, *coloured*

149 View of the High Falls of Trenton, by and after W. J. Bennett, *aquatint*

150 Design to represent the beginning and completion of an American Settlement or Farm, by J. Peake, after P. Sandby, from a design by Governor Pownal

151 View of Bethlem, the great Moravian settlement in the Province of Pennsylvania, by P. Sandby, from a sketch by Governor Pownal

152 Defeat of the British Army under Sir Edward Packenham at the attack of the American lines under Major-General Jackson on Chalmette Plain, by P. L. Debucourt, after Paclotte

153 View of the Bridge across the Rio Cobre near Spanish Town, Jamaica, by J. Merigot, after L. Belanger, *aquatint, in colours*

154 View of Cape Town and Highlands, Cape of Good Hope, by F. Jukes, after A. Callander, *aquatint*

155 Buenos Aires, by Potasi, *lithograph*

156 Views in Prince of Wales' Island: View of the North Beach; Suffolk House; Chinese Mills; Glugor House and Plantations; View from the Convalescent Bungalow; View from Halliburton's Hill; View from Strawberry Hill; and View of Mount Erskine and Pulo Ticoose Bay, by W. Daniell, after Captain Robert Smith, *aquatints, in colours* 8

157 The Campaign in Burmah, 1824, by H. Pyall, after T. Stothard and Captain Marryat, and by G. Hunt, after J. Moore, *aquatints, in colours* 17

158 The Repeal of the Test Act, caricature by J. Sayer

159 The Riot in Broad Street, by J. Heath, after F. Wheatley

160 The Death of Captain Cook, by J. Hall, after C. Garter

161 Fight against Seven Algerines by Captain Kempthorne, by E. Kirkall, after W. Vandervelde

162 The Disastrous Situation of 23 sail of Merchantmen in Dead-man's Bay and Cutwater, Plymouth, by J. Bluck, after W. J. Huggins, *aquatint, in colours*

163 The Field of Waterloo, by M. Dubourg, after J. H. Clark, *aquatint, in colours*

164 Four Views of the Town and Citadel of Belle Isle and the Attack on the Forts, by Canot, after Serres 4

165 The Kent Indiaman on Fire in the Bay of Biscay, and the Cambria Brig receiving on board the last load from the Kent Indiaman on fire, by and after W. Daniell 2

166 The Screw Steam-ship Egmont, by and after T. G. Dutton, *lithograph*

167 William Pitt visiting the Volunteer Encampment, by A. Zaffonato, *coloured*

168 William Pitt as Colonel of the Cinque Ports Volunteers, by Stadler, after Hubert, *aquatint, in colours*

169 Napoleon, by L. Rados, after Vigneux, *printed in colours*

170 Napoleon, by L. C. Ruotte, after R. Lefevre, *printed in colours*

171 Napoleon, painted and engraved by C. H. Hodges

172 Napoleon as First Consul, by J. R. Smith, after A. Appiani

173 Napoleon, by W. Say, *in colours, with autograph and medal inlaid into mount*

174 Napoleon on board the Bellerophon, by C. Turner, after C. L. Eastlake, *open-letter proof*

175 Napoleon and the Pope, by J. H. Robinson, after D. Wilkie, *proof before the title*

176 Coronation of Napoleon and Josephine, by Le Cœur and Gauthier, *aquatint, in colours*

177 Coronation of Napoleon and Josephine, by Le Cœur and Dorgez, *aquatint, in colours*

178 Entry of Napoleon and Marie Louise into Paris, published by Chereau, *line plate, coloured*

179 Coronation of Napoleon and Josephine, by Le Cœur and Aubertin, *coloured aquatint*

180 Surrender of Napoleon on board the Bellerophon, published by J. Ryland, *line plate*

181 The Tomb of Napoleon at St. Helena, by T. Sutherland, after Captain Marryat, *aquatint, in colours*

182 View of St. Helena from the road, by J. Caldwell, after Captain Forrest, *coloured*

183 Retreat of the French Army from Moscow, by Rugendas, *aquatint, in colours*

184 The Disgraceful Flight of Bonaparte from the Battle of Krasnoi, and The Barbarous and Inhuman Conduct of Bonaparte at Stoudenza, by J. Hassell, after J. M. Wright, *aquatints, in colours* 2

185 The Capture of Bonaparte's Carriage, Papers and Treasure at Jemappe, by M. Dubourg, after J. H. Clerk, *aquatint, in colours* 1

186 Funeral Procession of Napoleon at St. Helena, *aquatint, in colours* 1

187 Caricature of the Column Vendôme, *etching, in colours* 1

188 General Moreau on horseback, *published by F. Anone*, 1800, *coloured mezzotint* 1

189 The Taking of the Bastile, by J. Wells, *aquatint, in colours* 1

190 Execution of Louis XVI, *published by Basset, coloured etching* 1

191 Louis XVIII, full length, seated, *aquatint, in colours* 1

192 Lady Dover, by S. W. Reynolds, after J. Jackson, *proof before all letters* 1

193 Their Royal Highnesses (children of George III), by V. Green, after B. West 1

194 Temptation, by Humphrey, after G. Morland, *proof* 1

195 The Young Waltonians, by D. Lucas, after J. Constable, *title in open letters* 1

196 The Lock, and The Cornfield, by D. Lucas, after J. Constable, a pair 2

197 Six Views of London, by and after W. Daniell, *with the title* 7

198 "Peach" the Broughton Prize Heifer, by C. Graf, after W. H. Davis, *lithograph, in colours* 1

DRAWINGS.

199	Napoleon on horseback with his staff, *water-colour drawing*	1	
200	Napoleon receiving the surrender of General Milas at the Battle of Marengo, *water-colour drawing*	1	
201	Battle of Saalfield, by J. Swebach-Desfontaines, *sepia drawing*	1	
202	Battle of Talavera, by E. Welker, *drawing in water-colours*	1	
203	Woman milking a goat and cattle in the foreground, by Berghem, *pencil and sepia drawing*	1	

SECOND DAY'S SALE.

The Property of F. G. Fitch, Esq.

of The Grange, Downham, Billericay.

LOT

204 Christ in the Garden of Gethsemane, by A. Dürer; and Plates from Christ's Passion and the Life of the Virgin, after Dürer 20

205 Beggars, by Van Vliet; three grotesque Figures, by A. van Ostade; large Interior, by A. van Ostade; and others, after Rembrandt and Dürer 15

206 The Martyrdom of St. Catherine, and other Woodcuts by A. Dürer 6

207 Sir John Nicholl, *proof before all letters*; F. Bartolozzi, by Pastorini and P. W. Tomkins, after W. Artaud; and four others 6

208 Mrs. Siddons as The Tragic Muse, by F. Haward, after Sir J. Reynolds 1

209 Henry Earl of Harewood, by G. R. Ward, after Sir F. Grant, *proof before all letters* 1

210 Edward II and Elfrida, by Bartolozzi, after W. Hamilton; and Edward I and Eleanor, by W. W. Ryland, after A. Kauffman 2

211 Sylvia, by J. Jones, after Sir J. Reynolds, *open-letter proof* 1

212 Woodcutters, by T. Williamson, after G. Morland 1

213 Princess Sophia of Gloucester when a child, by S. Cousins, after Sir J. Reynolds, *signed proof* 1

214 Mrs. Mathew, by W. Dickinson, after Reynolds; Duke of Portland, by J. Murphy, after Reynolds; William Pitt, by Bartolozzi, after G. Dupont; and Master Betty, by J. Ward, after J. Northcote, *reprints* 4

215 Mrs. Lister, by S. Cousins, after Newton ; Solitude, by P. W. Tomkins, after Kauffman ; and Children relieving a Beggar Boy, by C. Wilkin, after W. Beechey ; *printed in colours, reprints* 3

216 The Judgment of Paris ; The Toilet of Venus ; Colonel Mordaunt's Cockfight, *reproductions, in colours* ; and Mrs. Jordan, *in black* 4

217 The Nut Gatherers, after Gainsborough ; Fête Champêtre ; and Elizabeth Duchess of Rutland, *reproductions, in colours* 3

218 Lady Betty Delme and children, by E. Stamp, after Sir J. Reynolds, *signed proof, printed in colours* 1

219 Lady Benedetta Day, by R. Smythe, after G. Romney, *signed proof, printed in colours* 1

220 Miss Lindley, after Gainsborough ; and Mrs. Tickell, after Romney ; *printed in colours* 2

221 Mrs. Whatman, by E. Gulland, after G. Romney, *printed in colours* 1

222 Elizabeth Countess of Derby, by M. Cormack, after Romney, *signed proof* 1

223 Gertrude Lady Villiers, by R. Smythe, *signed proof* 1

224 Whistler's Mother, by A. Brouet, *signed proof, printed in colours* 1

225 Countess of Oxford and child, by W. Henderson, after J. Hoppner, *signed proof* 1

226 Mrs. Stewart, by E. Stamp, after Raeburn, *signed proof* 1

227 Mrs. Anderson, by J. C. Webb, after Raeburn, *signed proof* 1

228 Mrs. Musters, by E. Stamp, after Sir J. Reynolds, *signed proof* 1

229 Duchess of Bedford, by W. Hester, after Hoppner, *signed proof* 1

230 Viscountess Crosbie, by R. S. Clouston, after Sir J. Reynolds, *signed proof* 1

231 Mrs. Robinson, by P. J. Arendsen, after Reynolds, *signed proof on vellum* 1

232 Eton and Winchester Cricket Match, by F. G. Stevenson, after H. J. Brooke, *signed proof on vellum* 1

233 The Christening, by A. Mongin, after W. Dendy Sadler, *signed proof* 1

234 The Awakening, by A. Ardail, after W. Dendy Sadler, *signed proof* 1

235 The Victim, by Ganjeau, after W. Dendy Sadler, *signed proof* 1

236 Zeyra, by S. Cousins, after Lord Leighton; and Benedicta, by S. Cousins, after Frank Dicksee, *signed proofs* 2

~~237 The Fountain, by F. Milius, after Jules Breton, *signed proof* 1~~

238 Cavaliers Halting, by L. Ruck, after Meissonier; The Man at Arms, by Toussaint, after Meissonier; and La Rixe, by C. Coppier, after Meissonier, *signed proofs* 3

239 Dragon en Vedette, by Jules Jacquet; Le Graveur, by E. Chiquet; and The Critic, by E. Chiquet, all after Meissonier, *signed proofs* 3

240 Lady Beauclerc, by E. Wehrschmidt; Mischief, by McCormack, after Greuze; Girl and Dove, by J. D. Miller, after Greuze; and Thoughts, by E. G. Hester, after Marcus Stone 4

241 Fatima, by G. Robinson; The Pied Piper, by R. Macbeth, after G. J. Pinwell; Thisbe, after E. Long; Hope, by F. Short, after G. F. Watts; and another 5

242 The Holy Family, by L. Boisson, after Murillo; The Doge of Venice, Leonardo Loredano, by P. Le Rat; and another, by L. Flameng, after G. F. Watts, *signed proofs* 3

243 The Gleaners, after Millet; Head of a Girl, after Greuze; Madame Le Brun and Daughter, after Le Brun; Baby Stuart, after Vandyck; Cherub Choir, after Reynolds; Rembrandt, after himself; and Madonna di San Sisto, after Raphael, *all on silk* 7

244 Trial of William Lord Russell, by J. Chant, after Hayter; Eton Wet Bobs—the Raft, by E. W. Evans, after H. J. Brooks; and Magdalen College, from the High, Oxford, by E. W. Evans, after Barraud 3

245 The Maid and the Magpie, by S. Cousins, after Sir E. Landseer; and Highland Nurses, after Sir E. Landseer, *proofs* 2

246 A. Legros. Coin d'un Bois (*C.* 229)

247 A. Legros. Portrait—Auguste Rodin (*C.* 237)

248 A. Legros. Portrait—A. Le Gros (*C.* 412)

249 A. Legros. La Vallée des Dunes (*C.* 594)

250 La Mère Gerard, by J. M. Whistler

251 Chain Pier, Brighton; and A River Scene, by W. L. Wyllie 2

252 "1814," by Ruet; La Confidence, by L. Ruet; Napoleon III at Solferino, by A. Boulard; and A Man reading, by Courtry, all after Meissonier 4

253 An Interrupted Concert and La Café, by L. Salles, after Lancret; and other Etchings, by Brunet Desbaines, Le Loir, and Gaucherel 11

254 The Load of Hay, by W. Seymour; Mrs. Siddons, Lord Althorp, Miss Bingham; and other Etchings and Reproductions 22

DRAWINGS BY OLD MASTERS (IN PORTFOLIO).

Formerly in the Collection of
THE RT. HON. THE EARL OF WARWICK.

FEDERIGO BAROCCIO.

255 Study of a Draped Figure, *black chalk*, 9 *in. by* 7 *in.*

FRANCESCO BARTOLOZZI.

256 A Satyr, *red chalk*; and Study of a Woman, half-figure, *black and red chalk* 2

LUCA CANGIAGIO.

257 Various Sketches, *in pen and ink* 5

DOMINICO CANUTO.

258 The Rape of Ganymede, *pen and bistre*

CARLO CIGNANI.

259 Various Academical Studies, *red chalk* 4

CIPRIANI.

260 Figure Subject; and Nude Figure of a Woman, *pen and bistre* 2

JACOB DE WITT.

261 Study of a Bacchante, *black and red chalk, signed*; and a Study of Cupids, *in red chalk* 2

DÜRER (*attributed to*)

262 The Flagellation, *pen and ink*

W. DYCE, R.A.

263 Three Sketches of Figures 3

GIOVANNI GUERCINO.

264 Two Studies of Heads, *red chalk* 2

RAYMOND LAFAGE.

265 The Fall of the Angels, *signed, pen and india ink, washed*; and two other Sketches, one from the Mariette collection 3

JOHN HAMILTON MORTIMER.

266 Four Various Studies, *pen and ink* 4

FRANCESCO PRIMATICCIO AND SCHOOL.

267 An Elderly Couple leaving a ruined building, *pen and sepia, heightened with white on bluish paper*; a Sketch of Three Nymphs; A Draped Female, standing surrounded by men, *pen and bistre*; and another Composition 4

GIOVINE PALMA.

268 The Nativity, *pen washed with sepia*; The Wedding Feast of Cana, *pen and sepia*; and Christ appearing to St. Thomas, *pen and ink* 3

ELIZABETTA SIRANI.

269 The Holy Family with St. John and Elizabeth, *pen and sepia, from the Rogers collection*; and Portrait of the Artist, *red and black chalk* 2

SOLEMINI.

270 Two Allegorical Drawings—Figure Subjects, *in pen and sepia* 2

SIR JOHN THORNHILL.

271 Saul struck down on the road to Damascus, *sepia heightened with white*

PIETRO TESTA.

272 Abel and Cain Sacrificing, *pen and bistre*

REMBRANDT (*attributed to*).

273 Christ in the House of Simon, *pen and ink, coated with varnish*

JAMES WARD.

274 Sketch of a Lion, *black chalk*

RICHARD WILSON.

275 Various Italian Landscapes and River Scenes, *black and white chalk* 5

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276 A Group of Figures, by C. H. Shannon, *in red chalk*, 1896, *signed and dated*

277 Christ healing the Sick, by Tiepolo; and an Interior with group of Peasants, by Heemskerk 2

278 Crayon Drawings, by Jean Pillement, a pair 2

279 A Group of Figures, by Della Bella; *probably from the collection of Queen Christina of Sweden*

280 A Group of Three Men, of the School of Rembrandt; *probably from the collection of Queen Christina of Sweden*

281 Woman with a Child; *probably from the collection of Queen Christina of Sweden*; and another of St. Peter 2

282 Abraham's Sacrifice, School of Rembrandt

283 The Money Changers, by John Luyken

284 Head of a Saint, School of Rembrandt

285 Lieutenant-General James Dormer, Colonel of the 14th Light Dragoons, *water-colour drawing*

286 Private of the Coldstream Guards (1742); and Sergeant of the Grenadier Guards (1745); *water-colour drawings* 2

287 The 10th Hussars (1742); and The 14th Light Dragoons (1776); *water-colour drawings* 2

288 M. Angelo. Studies of Figures for The Last Judgment, *on both sides of the paper, red chalk*; and another, *from the Sir J. Reynolds collection* 2

289 F. Boucher. Figure Studies, *in red chalk* 8

290 N. Berghem. Goats and Sheep, *red chalk*; *from the Liphart collection*; Peasants Dancing, by H. S. Beham; and another 3

291 A. Caracci. Heads of Horses, *in black and red chalk*; Statue of a Man holding a horse, by Caravaggio, *on vellum*; and The Gods defending Olympus, by B. Cellini, *pen and wash* 3

292 A. Dürer. The Title to the set of Illustrations of the Apocalypse; *from the Richardson collection*

293 E. De Grient. A Man-of-war anchored near the coast, *indian ink, signed*; *from the Esdaile and other collections.* The Conversion of St. Paul, ascribed to Lucas van Leyden; Diana and Actæon, ascribed to Claude Lorraine; and another 4

294 Raffaelle. Children Dancing; with the Engraving, by Marc Antonio; A Man seated, *black chalk*; etc. 4

295 Rembrandt. The Beheading of John the Baptist

296 G. Romano. Christ bound to the column, *pen and wash*; others by Salvator Rosa, G. B. Castiglioni, El Greco, Procacini, etc. 6

297 Paolo Veronese. An Angel, *red chalk*; another; others, ascribed to L. da Vinci, Titian, and others, *one an engraving* 8

298 G. Vasari. Design for a Ceiling; and a Series of four circular Designs for Decorations, by an Artist of the same School 5

299 A. Watteau. Numerous small Studies of Heads, *on one sheet*; others by various Artists 6

300 F. Zuccaro. A Pope giving Audience; others by various Artists 6

301 School of Michelangelo. Soldiers aroused from sleep, *in red chalk*; *from the Esdaile collection*

302 T. Luny. A View off the Coast with ships, some in full sail, *oval*, 13 *in. by* 9 *in.*

303 The Judgment of Paris, *Italian, 17th century, pencil and wash*, 9½ *in. by* 14¼ *in.*

304 Heads of two Bearded Men, one younger man, and a Greek or Italian Woman, *pencil drawings, c.* 1830 4

305 Three Country Scenes, *slightly washed with colour*, 8 *in. by* 10 *in.*; and a Study of two Cows, *in grey wash*, 8 *in. by* 10 *in.*

306 A Sepia Drawing of Cattle, by B. H. Thier

307 Barker. View near Snowdon; Buckfastleigh Abbey, Devon, by C. Stockdale; The Falls of Schaffhausen on the Rhine; and another 4

308 J. D. Harding. Landscapes, etc. (16), *in sepia*; and Pencil Drawing of Cattle, etc. 27

The Property of a Gentleman.

DRAWINGS BY THOMAS ROWLANDSON.

309 Christmas Eve; The Model; Raising the Devil; and another 4

310 A Monkey Merchant

311 Smugglers searched; and The Dead Sailor 2

312 Propagation of a Lie; The Dinner; and The Water Drinkers 3

313 An Irish Picnic

314 Lady Barrymore conducted to her old quarters

315 A Fishmonger's Shop

316 Seeing him Home

317 Love and Dust

318 Full Pay, and Half Pay, a pair 2

319 In I go Jones

320 A Drury Lane Dentist

321 Kitchen Stuff

322 Nymphs and Triton; The Spill; and two others 4

323 Ann Page and Master Slender; Equitation; Bed Time; and another 4

324 A Bonnet Shop; The Sarazen's Head on Snow Hill; and another 3

325 Between Carmarthen and Swansea; A Hunting Accident; and another 3

326 The Unfaithful Wife; and The Discovery 2

327 A French Ordinary

328	The Amorous Parson		
329	I Smell a Rat; The Music Lesson; and two others	4	
330	January and May		
331	A Family Disaster; and How came she so?	2	
332	The Rent Collector; and Mrs. Grant's Bagnio	2	
333	Hen and Chickens looking for a Game Cock		
334	Death at the Looking Glass; and Medical Despatch	2	
335	Touch for Touch, or a Female Physician in Full Practice		
336	Illustrations to Geoffrey Gambado; Drawings from the Antique; and John Bull at the Opera	6	
337	The Miser going to Bed; and Robbing the Miser of his Gold	2	
338	The Misunderstanding		
339	Travellers refreshed in a Stagnant Pool		
340	The White Sergeant		
341	Open Air Preaching; Military Scene; and another	3	
342	How to deal with a Refractory Husband; A Comely Widow; A Toad-Eater; and another	4	
343	The Regimental Doctor; German Luxury; and Playing at Peep Bo	3	
344	The Enraged Cook; A Port Admiral; and The Verger's Daughter	3	
345	Nymph and Cupid; The Wounded Centaur; Dancing Nymphs surprised; and another	4	
346	Bath Races; Beggar Makers; The Barber's Shop; and others	11	
347	Miseries of Human Life	13 *in a solander case*	
348	Drawings to "Dr. Syntax"	15 *in a solander case*	

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1916.

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IN THE SALE-ROOM.

"M. Post." June 26 1916.

A "WHITE GIRL," BY WHISTLER.

Yesterday at Messrs. Sotheby's pictures from the collection of the Misses Way were sold, including "The White Girl," by Whistler. After much competition, beginning with a bid of £100, the painting was bought at £2,100 by Messrs. Agnew, to whom also went the pastels of Venice by the same artist—"Santa Maria della Salute" and "The Cloudy Sky"—at £75 each. There was also in the sale, in an anonymous property, a Triptych attributed to Allegretto Nuzi da Fabriano, for which Messrs. Dowdeswell paid £940. The total for the sale was £3,962 5s. 6d.

IONS OF SALE.

e the buyer; and if any dispute arise lot so disputed shall be immediately the auctioneer cannot decide the said dispute.

II. No person to advance less than 1*s.*; above five pounds 2*s.* 6*d.*, and so on in proportion.

III. In the case of lots upon which there is a reserve, the auctioneer shall have the right to bid on behalf of the seller.

IV. The purchasers to give in their names and places of abode, and to pay down 10*s.* in the pound, if required, in part payment of the purchase-money; in default of which the lot or lots purchased will be immediately put up again and re-sold.

V. The sale of any lot is not to be set aside on account of any error in the enumeration of the numbers stated, or errors of description.

VI. The lots to be taken away, at the buyer's expense, immediately after the conclusion of the sale; in default of which Messrs. SOTHEBY, WILKINSON & HODGE will not hold themselves responsible if lost, stolen, damaged, or otherwise destroyed, but they will be left at the sole risk of the purchaser. If, at the expiration of Two Days after the conclusion of the sale, the lots are not cleared or paid for, they will then be catalogued for immediate sale, and the expense, the same as if re-sold, will be added to the amount at which they were bought. Messrs. SOTHEBY, WILKINSON & HODGE will have the option of re-selling the lots uncleared, either by public or private sale, without any notice being given to the defaulter.

VII. Upon failure of complying with the above conditions, the money required and deposited in part of payment shall be forfeited, *and if any loss is sustained in the re-selling of such lots as are not cleared or paid for, all charges on such re-sale shall be made good by the defaulters at this sale.*

Gentlemen who cannot attend this Sale may have their Commissions faithfully executed by their humble Servants,

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S. W. REYNOLDS.

LOT		
1	Palais de Justice, Rouen Figure Subject, by E. Price Buildings in Italy Boy and bird, after Rubens	4

DAVID COX.

2 Landscape and castle with figures in foreground ; and

JOHN CONSTABLE.

Beach Scene with figures 2

E. HAVELL, 1842.

3 Portrait of J. B. Marest ; and

G. DANCE.

Two pencil Male Portraits 3

LAWRENCE.

4	Pencil Portraits of Capt. Basil Hall, R.N., and of Joseph Seymour Biscoe, Esq.	2

	J. L. CANON.	
5	Playing Horses; and	
	A. H. HOUGHTON.	
	Chaired	2
	W. COLLINS, R.A.	
	Small extensive Landscape	
	S. G. HAYTER.	
6	Sale Pretroreane, Adriana; and	
	LEOPOLD RIVERS.	
	Landscape, *unfinished*	3
	ALBERT.	
7	Seascapes, various	7
	A. WATTEAU.	
8	Figure Subject, *sepia*; and	
	ALBANO.	
	Female Figures and Amorini with pearls	2
	DE WILDE, 1801.	
9	Sixteen Heads, *on two mounts*; and	
	J. B. MADON, 1860.	
	La Courrade	3
	T. COLLIER.	
10	Village Landscape; and	
	Beach Scene, *unfinished*	2
	E. BURNE-JONES.	
11	Head of Mercury	1
	T. STOTHARD, R.A.	
12	Five Figure Subjects; *taken from the Wellington shield*	5

T. STOTHARD, R.A.

13 Scene from the Fool of Quality 1

JAMES HOLLAND.

14 The Fire at Tooley Street, London, 1861 (view from the Custom House), *in oils* 1

J. F. HERRING.

15 Ducks and Ducklings, *in indian ink*; and

G. B. WILLCOCK.

Landscape, *in water-colours* 2

ETIENNE JEURAT, 1699–1789.

16 Ah! mon Dieu, qu'il fait froid, *in pencil and coloured crayon* 1

OIL PAINTINGS.

FRAMED.

E. CAVE.

17 Landscape near Deal—evening, 18 *in.* *by* 32 *in.* 1

L. CHEVIOT.

18 That Stupid Goose, 20 *in.* *by* 24 *in.* 1

GEORGE L. BRISTOW.

19 Boy on Donkey, 24 *in.* *by* 19 *in.* 1

E. CAVE.

20 Twilight, 16 *in.* *by* 20 *in.* 1

E. CAVE.

21 On the Medway, 15 *in.* *by* 20 *in.* 1

C. FIELDING.

22 Coast Scene with fishing smack and figures packing fish, 17 *in.* *by* 24 *in.* 1

WATER-COLOUR DRAWINGS.

FRAMED.

A. RAJON.

23 A Country Village, 19 *in.* *by* 28 *in.* 1

W. FERGUSON.

24 A River Scene, 15 *in.* *by* 22 *in.* 1

EMMA J. OLIVER.

25 Venice, 12 *in.* *by* 19 *in.* 1

A. J. WISHAW.

26 A Grey Morning—Valley of the Sommes, 10 *in.* *by* 12 *in.* 1

COLOURED CRAYON DRAWINGS.

JULES CAYRON.

27 Le Bois de Boulogne ; and
En Auto, 27 *in.* *by* 20 *in.* 2

JULES CAYRON.

28 Building Castles, 20 *in.* *by* 26 *in.* 1

JULES CAYRON.

29 Le Billet Doux ; and
La Valse, 26 *in.* *by* 20 *in.* 2

JULES CAYRON.

30 Three Drawings entitled :—
Le Tennis
Les Oiseaux
Dans le Serre, 26 *in.* *by* 20 *in.* 3

From the Collection of the late Thomas Way.

WATER-COLOUR DRAWINGS.

C. E. HOLLOWAY.

31 Low Tide, shrimpers in foreground, 20½ *in. by* 34½ *in.* 1

C. E. HOLLOWAY.

32 Limehouse, 11 *in. by* 15 *in.* 1

C. E. HOLLOWAY.

33 Bridge of Sighs, *an early work*, 14 *in. by* 10 *in.* 1

C. E. HOLLOWAY.

34 Fishing Smacks, with figures in a boat in foreground, 9½ *in. by* 14 *in.* 1

C. E. HOLLOWAY.

35 Sunset at Whitby, 9 *in. by* 19 *in.* 1

C. E. HOLLOWAY.

36 Gorleston Pier, 17 *in. by* 28½ *in.* 1

C. E. HOLLOWAY.

37 In Strange Waters, showing a Spanish vessel being towed up the river off Greenwich Hospital—sunset, 22½ *in. by* 33 *in.* 1

C. E. HOLLOWAY.

38 Chiswick Church from the river, 11 *in. by* 19 *in.* 1

C. E. HOLLOWAY.

39 Venice—morning, 8 *in. by* 16 *in.* 1

MRS. COLEMAN ANGEL.

40 Flowers in a Vase, 13 *in. by* 6½ *in.* 1

GEORGE McCULLOCH.

41 Venus Victrix, 21 *in.* *by* 12 *in.* 1

GEORGE McCULLOCH.

42 Cupid shaping his bow, 21 *in.* *by* 13 *in.* 1

FREDERICK SANDYS.

43 A pair of Portrait Studies of the Head of a Lady, 18 *in.* *by* 15 *in.* 2

J. D. LINTON.

44 Cinderella, 7½ *in.* *by* 6 *in.*; and Venice, 7½ *in.* *by* 4½ *in.* 2

E. BURNE-JONES.

45 Head of a Man, 8 *in.* *by* 6½ *in.* 1

G. J. PINWELL.

46 Cambridge, 13 *in.* *by* 9 *in.* 1

ARTHUR SEVERN.

47 Barges among Ice at Battersea, 12 *in.* *by* 15 *in.* 1

H. G. HINE.

48 Corfe Castle, 11 *in.* *by* 25 *in.* 1

OIL PAINTINGS.

FANTIN LATOUR.

49 The Embroideress, 16 *in.* *by* 14 *in.* 1

J. McNEIL WHISTLER.

50 The Snow Storm, 24 *in.* *by* 18 *in.* 1

C. E. HOLLOWAY.

51 The Alhambra at night—Leicester Square, 17 *in.* *by* 24 *in.* 1

C. E. HOLLOWAY.

52 Ships in the Thames, 25 *in.* *by* 34 *in.* 1

C. E. HOLLOWAY.

53 A Farmstead by a river, *an early work*, 15 *in.* *by* 24 *in.* 1

WATER-COLOUR DRAWINGS.

E. BURNE-JONES, 1864.

54 Original Coloured Crayon Drawing—Le Chant d'Amour, 9½ *in.* *by* 8 *in.* 1

J. D. LINTON.

55 Five Figure Subjects, *in one frame, small* 5

T. STOTHARD AND F. LEIGHTON.

56 Four small Figure Subjects by Stothard, with Greek Figure in centre by Leighton, *in one frame* 5

G. J. PINWELL.

57 Pied Piper of Hamelin, *unfinished*, 11½ *in.* *by* 17½ *in.* 1

C. E. HOLLOWAY.

58 A pair—Riverscapes, with boats and buildings on shore, 8 *in.* *by* 14 *in.* 2

C. E. HOLLOWAY.

59 Venice at night, 9 *in.* *by* 12 *in.*; and Beach Scene (low-tide), 9 *in.* *by* 12 *in.*, *pastels* 2

S. READ.

60 Haddon Chapel, 13 *in.* *by* 18 *in.*; and On the Orwell, 11 *in.* *by* 17 *in.* 2

C. E. HOLLOWAY.

61 Rochester Castle from the Medway, 13 *in.* *by* 18 *in.* 1

C. E. HOLLOWAY.

62 A pair—Scenes on the Grand Canal, *pastels*, 10 *in. by* 13 *in.* 2

C. E. HOLLOWAY.

63 On the Thames, 10 *in. by* 14 *in.* 2

C. E. HOLLOWAY.

64 The Thames at Greenwich, 10 *in. by* 14 *in.* 1

C. E. HOLLOWAY.

65 The Wreck, 18 *in. by* 27 *in.* 1

G. C. D. ROSSETTI.

66 A Pen-and-Ink Study, 6 *in. by* 4½ *in.* 1

AUMONIER.

67 The Thames from Richmond, 7 *in. by* 11 *in.* 1

COPLEY FIELDING.

68 Highgate from the Fields, 6½ *in. by* 9½ *in.* 1

ROBERT MACBETH.

69 St. James' Park (Winter), 5½ *in. by* 8½ *in.* 1

C. E. HOLLOWAY.

70 Fishing Smack (moonlight), 17 *in. by* 24 *in.* 1

C. E. HOLLOWAY.

71 A Stranded Boat (low-tide), 18 *in. by* 12 *in.*; and Study of a Cloud at sea, 11 *in. by* 14 *in.* 2

C. E. HOLLOWAY.

72 Portsmouth Harbour by night; and a pair—Three-Decker Ships at sea, 12 *in. by* 10 *in.* 3

No. 77

JAMES HOLLAND.

73 Ruins of San Carmo at Lisbon: after the earthquake, 11 *in.* *by* 16 *in.* 1

T. ROWLANDSON.

74 Village Landscape, with figures and animals, 9 *in.* *by* 13 *in.* 1

CHARLES GREEN.

75 Brickmakers, near Hampstead Heath, 7½ *in.* *by* 11½ *in.* 1

SIMEON SOLOMON.

76 The Lost Piece of Silver, *circular in square*, 20 *in. diam.* 1

The Property of the Misses Way.

J. M. WHISTLER.

77 THE WHITE GIRL.

Full-length Portrait of a Young Lady in a white dress; she wears a pink and black rosette in her dress and carries a pink cloak on her left arm and a fan in her right hand; she is standing full face, Japanese matting on the floor, to the left some pink Japonica; and on the wall at back portion of a picture.

Painted in 1863.

6 *ft.* 4 *by* 3 *ft.* 4.

Shown at the Pall Mall Exhibition of Whistler's Work in 1874, *together with "The Painter's Mother," "Thomas Carlyle," "Miss Alexander," etc. The artist himself described it as one of the important works in the exhibition* (*see "Memories of Whistler," p.* 137). *Later on, as was often the case with this master, he painted over a portion of the lower part of the portrait, but the paint with his permission was subsequently cleaned off.*

Shown at the Exhibition of Fair Women, Grosvenor Gallery, 1910.

[*See* ILLUSTRATION.]

J. M. WHISTLER.

78 SANTA MARIA DELLA SALUTE, VENICE.

In pastel. A charming picture, with gondola in the foreground and the dome of the church to the right, the middle distance suffused with golden light.

Date 1880.

6 *in. by* 9 *in.*

Whistler did this and many other famous pastels at Venice during the winter, 1879-1880 (*see* "*The Art of J. M. Whistler*," *p.* 92).

Shown at the Loan Exhibition, Tate Gallery, 1911.

[*See* ILLUSTRATION].

J. M. WHISTLER.

79 THE CLOUDY SKY, VENICE.

A similar pastel to the last, showing a distant view of Venice, with sky and sea in blue and grey tones, and white clouds.

Date 1880.

5 *in. by* 8 *in.*

Shown at the Loan Exhibition, Tate Gallery, 1911.

REMBRANDT VAN RIJN.

80 THE SUPPER AT EMMAUS.

Spirited sketch of Two Disciples; Christ in the centre making himself known to them and offering food to one of them who shrinks away in fear.

$3\frac{3}{4}$ *in. by* $4\frac{1}{2}$ *in.*

The Property of the Rev. W. T. Saward.

OIL PAINTINGS.

FRAMED.

J. E. FERNELEY, 1851.

81 "Full Cry," 14 *in. by* 18 *in.*; and

G. ARMFIELD.

Dogs by a kennel, 12 *in. by* 15 *in.*

W. MÜLLER.

82 An Eastern Beauty, *oval*, 12 *in. by* 10 *in. diam.* 1

J. DE MOMPERS.

83 Flemish Landscape with figures, river in foreground, mountains in background, 20 *in. by* 29 *in.* 1

FLEMISH SCHOOL.

84 River Scene with figures unloading boats, 19 *in. by* 16 *in.* 1

GEORGE VINCENT.

85 Landscape with cattle in a pool, 20 *in. by* 24 *in.* 1

J. JACKSON, R.A.

86 Half-length Portrait of a Man in blue coat and white stock, three-quarter face to right, 28 *in. by* 23 *in.*; and

EARLY ENGLISH.

Portrait of a Man in white robe, holding a manuscript, 30 *in. by* 26 *in.* Dobson (? whose writing) 2

ALLAN RAMSAY.

87 Portrait of Anne Countess of Huntingdon with flat lace collar and yellow dress, 20 *in. by* 16 *in.* 1

J. DE MOMPERS.

88 Mountainous Landscape, with figures and animals by Breughel in foreground, *panel*, 15 *in. by* 19 *in.* 1

E. J. NIEMANN.

89 View from White Lodge, Richmond, with deer in foreground, 20 *in. by* 28 *in.* 1

PANNINI.

90 Roman Ruins with arch, column and obelisk, 37 *in. by* 47 *in.* 1

FLEMISH SCHOOL.

91 Classical Figure Subject: An Offering to the Gods, 22 *in. by* 27 *in.* 1

GOYET.

92 Portrait of a Spanish Lady, with curled hair and wearing white dress, 30 *in.* *by* 25 *in.* 1

COLLINS.

93 Coast Scenes with figures and animals, a pair, 9 *in.* *by* 11 *in.* 2

EARLY ENGLISH.

94 Small Portrait of William Shakespeare, *with signature in monogram, panel,* 10 *in.* *by* 8 *in.* 1

VARIOUS.

95 Four River Scenes with figures, *water-colour drawings* 4

BERCHEM.

96 Dutch Landscapes with cattle and figures, a pair, *panel,* 12 *in.* *by* 8 *in.* 2

G. MORLAND.

97 Coast Scene with boats, figures by T. Rowlandson, *signed by both, canvas* 14 *in.* *by* 11 *in.*; and "Credulous Innocence," *signed G. M., canvas* 18 *in.* *by* 14 *in.* 2

*** An engraving of the second picture, by T. Young, was published in London in 1788.

98 KAUFFMAN.
Woman reclining on a bank beside a building, 13 *in.* *by* 11 *in.*; and
BARKER OF BATH.
Cattle in a landscape, 13 *in.* *by* 11 *in.* 2

99 CLAUDE.
A pair of small Landscapes, 6 *in.* *by* 8 *in.*
JAMES WARD, R.A.
Boy and Dog, 5 *in.* *by* 6 *in.* 3

DUTCH SCHOOL.

100 Figures Dancing, *panel*, 19 *in.* *by* 25 *in.* 1

MOLENAER.

101 Figures Drinking around an inn table, *panel*, 15 *in.* *by* 16 *in.* 1

DUTCH SCHOOL.

102 Landscape and Castle, with trees to right in foreground, and extensive landscape to left (facing), *panel*, 24 *in.* *by* 32 *in.*, *black and gilt frame* 1

SCHOOL OF JAN STEEN.

103 A pair of Dutch Interiors, with figures smoking and drinking, *canvas*, 12 *in.* *by* 15 *in.* 2

J. BOTH.

104 Landscape, with river in background, figures and buildings in foreground, 24 *in.* *by* 33 *in.*

T. ROWLANDSON.

105 A pair of Caricature Portraits of Men, 26 *in.* *by* 22 *in.* 2

ITALIAN SCHOOL.

106 A Saint and Two Apostles, 27 *in.* *by* 20 *in.* 1

ITALIAN SCHOOL.

107 Susannah and the Elders, 20 *in.* *by* 16 *in.* 1

DUTCH SCHOOL.

108 Interior of Kitchen, with figures, 19 *in.* *by* 15 *in.*, *carved frame* 1

W. MULLER, 1852.

109 Archway, with figures in foreground, *signed*, *panel*, 16 *in.* *by* 12 *in.* 1

MOMPERS.

131 Landscape, with mountainous background, *panel*, 30 *in.* *by* 40 *in.* 1

ROSA DA TIVOLI.

132 Landscape and Cattle, 19 *in.* *by* 28 *in.* 1

N. POUSSIN.

133 Pyramus and Thisbe, 20 *in.* *by* 16 *in.* 1

TENIERS.

134 Interior, with figures, *panel*, 12 *in.* *by* 10 *in.* 1

H. SWANNEVELDT.

135 Landscape and Figures, 25 *in.* *by* 30 *in.* 1

T. STOTHARD.

136 A Sketch in Oils, 24 *in.* *by* 28 *in.* 1

Various Properties

from the Private Collections of Noblemen and others.

ATTRIBUTED TO ALLEGRETTO NUZI DA FABRIANO.

137 Triptych in three Gothic pointed panels, *in tempera:*
The centre panel represents The Madonna on a pedestal with the Infant Saviour in her arms, who is holding a bird in His right hand, and is surrounded by female heads. At the foot are two full-length figures on each side of the Madonna, standing, gazing up at her.
The right panel is of St. Anthony.
The left panel is of St. Venantius.
Centre panel, 3 *ft.* 6 *by* 1 *ft.* 11 *others; each* 2 *ft.* 11 *by* 1 *ft.* 1

*** Beneath the centre panel is an inscription which appears to read: "CCCLIIII Questa tavola fatta fare Frate Giovanni da."

SIR W. Q. ORCHARDSON, R.A.

138 Landscape, being the background for the Portrait of J. Bunten, Esq., of Dunalaister, N.B., 21 *in.* *by* 29 *in.*

The Barn, 19 *in.* *by* 17 *in.*; and three others, *unframed* 5

IL BASSANO, 1510–1592.

139 The Blessing of Judith by the High Priest, 65 *in.* *by* 89 *in.* 1

MATSYS.

140 THE MONEY CHANGERS, 46 *in.* *by* 37 *in.* 1

VAN DYCK.

141 PORTRAIT OF A GENTLEMAN with short curling hair, wearing blue coat with flat linen collar and cuffs, seated, three-quarter face to left, 46 *in.* *by* 36 *in.* 1

A copy

NORWICH SCHOOL.

142 River Scene with barge laden with cattle, 33 *in.* *by* 42 *in.*, *in gilt frame* 1

H. MOMMERS.

143 Interior with figures at a table, 11 *in.* *by* 9 *in.*, and

FRENCH SCHOOL.

Small full-length Figure of a Lady holding bunch of flowers, 10½ *in.* *by* 8 *in.* 2

ALVAZORSKI.

144 Under the Monastery of St. George, Crimea, 28 *in.* *by* 36 *in.* 1

UNKNOWN.

145 Seapiece, with old three-decker Men-o'-War, 21 *in.* *by* 31 *in.* 1

B. DENNER, 1685–1725.

146 Portrait of a Philosopher, *panel* 17 *in.* *by* 12 *in.* 1

EARLY FLEMISH.

147 Bust Portrait of a Man, with brown hair, wearing high Turkey red cap, blue coat, and holding gloves, *panel* 15 *in. by* 10 *in.*

GUARDI.

148 Small Coast Scene with buildings and figures, $8\frac{1}{4}$ *in. by* 12 *in.*, *unframed*

BRANDOIN.

149 A water-colour drawing—The Castle of Chillon, 10 *in. by* 17 *in.*

ENGLISH SCHOOL.

150 Horse in a Field, *canvas* 25 *in. by* 30 *in.* ; and Falstaff, *panel* 9 *in. square* 2

ENGLISH SCHOOL.

151 Seapiece, with a Dutch fishing boat in the foreground, 19 *in. by* 29 *in.*

ANDREW GEDDES.

152 Half-length Portrait of Miss Carpenter, with smooth black hair, in white dress, pink head-dress, her right hand to her bosom, 30 *in. by* 25 *in.*

H. TENKATE.

153 Interior with figures playing at cards, *canvas* 22 *in. by* 30 *in.*

MARK STANLEY.

154 Landscape, with woman washing clothes by a river, *panel* 18 *in. by* 24 *in.*

J. F. HERRING.

155 Three Horses by a stream, 15 *in. by* 20 *in.*

JEAN FOURNIER OF THE HAGUE.

156 WILLIAM ANNE KEPPEL, SECOND EARL OF ALBEMARLE, 1702-1754, Colonel of the Coldstream Guards. He fought at Dettingen and Fontenoy, and commanded the first line at Culloden; subsequently Commander-in-chief in Scotland, 1749. In 1739 he was made Governor of Virginia, U.S.A. The portrait is three-quarter length in full General's uniform with Order of the Garter.
49 *in. by* 41 *in.*
From the collection of Bernard Keppel of Lexham.
Signed and dated—Fournier à la Haye, 1749 1
[*See* ILLUSTRATION.]

J. FABER, JUNR.

157 WILLIAM ANNE KEPPEL, SECOND EARL OF ALBEMARLE. The engraved Mezzotint Portrait of the above 1

D. G. ROSSETTI.

158 Red crayon drawing—Portrait of a Lady (*see Letter of Pedigree attached*), 12 *in. by* 16 *in., unframed in folio* 1

F. SANDYS.

159 Drawing—Helen of Troy, head and shoulders, *in black and yellow chalk*, 29½ *in. by* 22 *in.* 1

A. BREANSKI.

160 Landscape with figures and cattle, *unframed*, 25 *in. by* 35 *in.* 1

G. VINCENT.

161 Landscape with windmills and river with boats, 20 *in. by* 28 *in.* 1

JOSEPH VERNET.

162 Coast Scene with shipwreck, 16 *in. by* 21 *in.*; and

MODERN.

Interior with officer drinking and serving maid, 17 *in. by* 21 *in.*; and two others 4

ERNEST VALENTINI.

163 The Letter 1

FRANCIS JAMES, A.R.W.S.

164 A water-colour drawing—Zinnias, *framed*, 12 *in. by* 16 *in.* 1

The Property of the late R. C. Heath, Esq.

Myton Grange, Warwick.

KNELLER.

165 Half-length Portrait of a Lady in white dress and crimson and ermine cloak, 29 *in. by* 24 *in., carved frame*

J. BARKER.

166 Extensive Landscape with figures, 31 *in. by* 40 *in., carved frame*

DUTCH SCHOOL.

167 Hilly Landscape with figures and animals, *on panel*, 15 *in. by* 11 *in., carved frame*

DUTCH SCHOOL.

168 Pike, Perch and Roach, 24 *in. by* 30 *in.*

T. BAKER (*Leamington*).

169 Warwick Castle, with figures in foreground, 38 *in. by* 50 *in., carved frame*

G. HONTHORST.

170 Three-quarter length Portrait of Elizabeth Cromwell (mother of the Lord Protector) wearing dark dress with white lace collar and cuffs, 40 *in. by* 32 *in., carved frame*

P. NASMYTH.

171 Extensive Landscape with lane in foreground, a wagon with dog on it, and a figure resting on a stone, *on panel*, 10 *in. by* 14 *in.*

PIETER NEEFFS.

172 Interior of Antwerp Cathedral, *on panel*, 15 *in. by* 23 *in.*

R. XAVERY.

173 Landscape and cattle and sheep, with shepherd and shepherdess, *signed R. Xavery*, 16 *in. by* 22 *in.*

T. BARKER (*of Bath*).

174 River Scene with cattle: early morning, 29 *in. by* 36 *in.*

J. V. GOOL, 1719.

178 Landscape with figures and cattle, *on panel*, 15 *in. by* 22 *in.*

DUTCH SCHOOL.

179 Landscape with man on horseback, other figures with cattle

SAM PROUT.

180 Continental Town and Cathedral, *water-colour drawing*, 11½ *in. by* 16 *in.*

WATER-COLOUR DRAWINGS.

ORLANDO NORIE.

182 Sir Colin Campbell's Camp; and
The Flight, 8½ *in. by* 12½ *in.* 2

F. GOUPIL (FLORENCE).

183 A pair—Military Figure Subjects, 14½ *in. by* 10½ *in.* 2

ORLANDO NORIE.

184 Outpost of Sir Colin Campbell's
Halt of Mutineers near Delhi
Zouaves
The Flight
13 *in. by* 18 *in.* 4

BIRKET FOSTER (SCHOOL OF).

185 Children and rabbits at a well, 9 *in. by* 7 *in.* 1

Various Properties.

OIL PAINTINGS.

E. M. WIMPERIS.

188 Landscape with man fishing, 10 *in. by* 15 *in., unframed, signed* E. M. W. 1

UNKNOWN.

189 Pastel Portrait of Miss Fanny Sleech, afterwards wife of Thomas Dampier, D.D., *oval,* 10 *in. by* 8 *in.* 1

W. BLAKE.

190 An oil drawing—Child being borne to heaven by an angel, 10½ *in. by* 9½ *in.* 1

VAN DER WERFF.

191 Figures and Horses near a State carriage, *panel,* 8 *in. by* 10½ *in.* 1

TERBURG.

192 Interior with officer and lady, *canvas,* 25 *in. by* 21 *in.* 1

FRENCH SCHOOL.

193 A pair of Portraits of French Princesses, *ovals,* 15 *in. by* 12 *in.* 2

NETSCHER.

194 Female Saint plucking a rose, *canvas,* 19 *in. by* 15 *in.* 1

MIERIS.

195 Two Children with a birds' nest, *panel,* 9½ *in. by* 7 *in.* 1

FRENCH SCHOOL.

196 Parrot on perch, and vessels and fruit on a table, *canvas,* 3 *ft. by* 4 *ft.* 1

SIR E. LANDSEER.

197 An oil sketch—Lady on a pony, *unfinished oval*, 9 *in. by* 8 *in.* 1

ENGLISH SCHOOL.

198 Welsh Landscape with cottage and figures in foreground, 12 *in. by* 17 *in.* 1

ITALIAN SCHOOL.

199 The Annunciation, 27 *in. by* 23 *in., gilt frame* 1

CLAUDIUS HARPER.

200 The Quarrel, 25 *in. by* 13 *in., gilt frame; exhibited at the New Gallery, Summer Exhibition*, 1896 1

ARTHUR DRUMMOND.

201 Preparing for the Festivals, 16 *in. by* 12 *in., gilt frame* 1

G. GOODWIN KILBURNE, 1897.

202 "When e'er I take my walks abroad,
How many poor I see"
16 *in. by* 12 *in., gilt frame* 1

END OF SALE.

Total £3962. 5. 6

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THE FIRM COMMENCING WITH SAMUEL BAKER IN

1744.

SOTHEBY, WILKINSON & HODGE.

1916.

CATALOGUE

OF

PAINTINGS,

AND

DRAWINGS IN CHALK & WATER-COLOUR,

COMPRISING

Pictures from the Collection of the late Thomas May,

including AN INTERESTING SERIES OF THE WORK OF C. E. HOLLOWAY: also PICTURES AND DRAWINGS, BY SIR E. BURNE JONES, FANTIN LATOUR, F. SANDYS, COPLEY FIELDING, D. G. ROSSETTI AND OTHERS;

The Property of the Misses May,

including THE WHITE GIRL, BY J. M. WHISTLER, and PASTELS OF VENICE, BY THE SAME ARTIST;

The Property of the Rev. W. T. Saward,

comprising PICTURES, BY G. MORLAND, J. VAN HUYSUM, N. POUSSIN AND OTHERS;

The Property of the late R. C. Heath, Esq.

of Myton Grange, Warwick; AND

Pictures from Various Private Sources and Collections,

including A PORTRAIT OF THE EARL OF ALBEMARLE, GOVERNOR OF VIRGINIA, BY JEAN FOURNIER.

WHICH WILL BE SOLD BY AUCTION,

BY MESSRS.

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III. In the case of lots upon which there is a reserve, the auctioneer shall have the right to bid on behalf of the seller.

IV. The purchasers to give in their names and places of abode, and to pay down 10*s.* in the pound, if required, in part payment of the purchase-money; in default of which the lot or lots purchased will be immediately put up again and re-sold.

V. The sale of any lot is not to be set aside on account of any error in the enumeration of the numbers stated, or errors of description.

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VII. Upon failure of complying with the above conditions, the money required and deposited in part of payment shall be forfeited, *and if any loss is sustained in the re-selling of such lots as are not cleared or paid for, all charges on such re-sale shall be made good by the defaulters at this sale.*

Gentlemen who cannot attend this Sale may have their Commissions faithfully executed by their humble Servants,

SOTHEBY, WILKINSON & HODGE,
13, *Wellington Street, Strand, London.*

Telegraphic Address: "*Abinitio, Rand, London.*" *Telephone:* 3852 *Gerrard.*

In sending Commissions please refer to this Catalogue as "LICTOR."

COMMISSIONS CANNOT UNDER ANY CIRCUMSTANCES BE ACCEPTED BY TELEPHONE.

CATALOGUE

OF

PAINTINGS,

AND

Drawings in Chalk and Water-colour.

WATER-COLOUR DRAWINGS.

UNFRAMED.

S. W. REYNOLDS.

LOT		
1	Palais de Justice, Rouen Figure Subject, by E. Price Buildings in Italy Boy and bird, after Rubens	4
2	DAVID COX. Landscape and castle with figures in foreground ; and JOHN CONSTABLE. Beach Scene with figures	2
3	E. HAVELL, 1842. Portrait of J. B. Marest ; and G. DANCE. Two pencil Male Portraits	3
4	LAWRENCE. Pencil Portraits of Capt. Basil Hall, R.N., and of Joseph Seymour Biscoe, Esq.	2

J. L. CANON.

5 Playing Horses; and

A. H. HOUGHTON.

Chaired 2

W. COLLINS, R.A.

Small extensive Landscape

S. G. HAYTER.

6 Sale Pretroreane, Adriana; and

LEOPOLD RIVERS.

Landscape, *unfinished* 3

ALBERT.

7 Seascapes, various 7

A. WATTEAU.

8 Figure Subject, *sepia*; and

ALBANO.

Female Figures and Amorini with pearls 2

DE WILDE, 1801.

9 Sixteen Heads, *on two mounts*; and

J. B. MADON, 1860.

La Courrade 3

T. COLLIER.

10 Village Landscape; and
Beach Scene, *unfinished* 2

E. BURNE-JONES.

11 Head of Mercury 1

T. STOTHARD, R.A.

12 Five Figure Subjects; *taken from the Wellington shield* 5

T. STOTHARD, R.A.

13 Scene from the Fool of Quality 1

JAMES HOLLAND.

14 The Fire at Tooley Street, London, 1861 (view from the Custom House), *in oils* 1

J. F. HERRING.

15 Ducks and Ducklings, *in indian ink*; and

G. B. WILLCOCK.

Landscape, *in water-colours* 2

ETIENNE JEURAT, 1699–1789.

16 Ah! mon Dieu, qu'il fait froid, *in pencil and coloured crayon* 1

OIL PAINTINGS.

FRAMED.

E. CAVE.

17 Landscape near Deal—evening, 18 *in.* *by* 32 *in.* 1

L. CHEVIOT.

18 That Stupid Goose, 20 *in.* *by* 24 *in.* 1

GEORGE L. BRISTOW.

19 Boy on Donkey, 24 *in.* *by* 19 *in.* 1

E. CAVE.

20 Twilight, 16 *in.* *by* 20 *in.* 1

E. CAVE.

21 On the Medway, 15 *in.* *by* 20 *in.* 1

C. FIELDING.

22 Coast Scene with fishing smack and figures packing fish, 17 *in.* *by* 24 *in.* 1

WATER-COLOUR DRAWINGS.

FRAMED.

A. RAJON.

23 A Country Village, 19 *in.* *by* 28 *in.* 1

W. FERGUSON.

24 A River Scene, 15 *in.* *by* 22 *in.* 1

EMMA J. OLIVER.

25 Venice, 12 *in.* *by* 19 *in.* 1

A. J. WISHAW.

26 A Grey Morning—Valley of the Sommes, 10 *in.* *by* 12 *in.* 1

COLOURED CRAYON DRAWINGS.

JULES CAYRON.

27 Le Bois de Boulogne; and
En Auto, 27 *in.* *by* 20 *in.* 2

JULES CAYRON.

28 Building Castles, 20 *in.* *by* 26 *in.* 1

JULES CAYRON.

29 Le Billet Doux; and
La Valse, 26 *in.* *by* 20 *in.* 2

JULES CAYRON.

30 Three Drawings entitled:—
Le Tennis
Les Oiseaux
Dans le Serre, 26 *in.* *by* 20 *in.* 3

From the Collection of the late Thomas Way.

WATER-COLOUR DRAWINGS.

C. E. HOLLOWAY.

31 Low Tide, shrimpers in foreground, 20½ *in. by* 34½ *in.* 1

C. E. HOLLOWAY.

32 Limehouse, 11 *in. by* 15 *in.* 1

C. E. HOLLOWAY.

33 Bridge of Sighs, *an early work*, 14 *in. by* 10 *in.* 1

C. E. HOLLOWAY.

34 Fishing Smacks, with figures in a boat in foreground, 9½ *in. by* 14 *in.* 1

C. E. HOLLOWAY.

35 Sunset at Whitby, 9 *in. by* 19 *in.* 1

C. E. HOLLOWAY.

36 Gorleston Pier, 17 *in. by* 28½ *in.* 1

C. E. HOLLOWAY.

37 In Strange Waters, showing a Spanish vessel being towed up the river off Greenwich Hospital—sunset, 22½ *in. by* 33 *in.* 1

C. E. HOLLOWAY.

38 Chiswick Church from the river, 11 *in. by* 19 *in.* 1

C. E. HOLLOWAY.

39 Venice—morning, 8 *in. by* 16 *in.* 1

MRS. COLEMAN ANGEL.

40 Flowers in a Vase, 13 *in. by* 6½ *in.* 1

GEORGE McCULLOCH.

41 Venus Victrix, 21 *in.* *by* 12 *in.* 1

GEORGE McCULLOCH.

42 Cupid shaping his bow, 21 *in.* *by* 13 *in.* 1

FREDERICK SANDYS.

43 A pair of Portrait Studies of the Head of a Lady, 18 *in.* *by* 15 *in.* 2

J. D. LINTON.

44 Cinderella, 7½ *in.* *by* 6 *in.*; and Venice, 7½ *in.* *by* 4½ *in.* 2

E. BURNE-JONES.

45 Head of a Man, 8 *in.* *by* 6½ *in.* 1

G. J. PINWELL.

46 Cambridge, 13 *in.* *by* 9 *in.* 1

ARTHUR SEVERN.

47 Barges among Ice at Battersea, 12 *in.* *by* 15 *in.* 1

H. G. HINE.

48 Corfe Castle, 11 *in.* *by* 25 *in.* 1

OIL PAINTINGS.

FANTIN LATOUR.

49 The Embroideress, 16 *in.* *by* 14 *in.* 1

J. McNEIL WHISTLER.

50 The Snow Storm, 24 *in.* *by* 18 *in.* 1

C. E. HOLLOWAY.

51 The Alhambra at night—Leicester Square, 17 *in.* *by* 24 *in.* 1

C. E. HOLLOWAY.

52 Ships in the Thames, 25 *in.* *by* 34 *in.* 1

C. E. HOLLOWAY.

53 A Farmstead by a river, *an early work*, 15 *in.* *by* 24 *in.* 1

WATER-COLOUR DRAWINGS.

E. BURNE-JONES, 1864.

54 Original Coloured Crayon Drawing—Le Chant d'Amour, 9½ *in.* *by* 8 *in.* 1

J. D. LINTON.

55 Five Figure Subjects, *in one frame, small* 5

T. STOTHARD AND F. LEIGHTON.

56 Four small Figure Subjects by Stothard, with Greek Figure in centre by Leighton, *in one frame* 5

G. J. PINWELL.

57 Pied Piper of Hamelin, *unfinished*, 11½ *in.* *by* 17½ *in.* 1

C. E. HOLLOWAY.

58 A pair—Riverscapes, with boats and buildings on shore, 8 *in.* *by* 14 *in.* 2

C. E. HOLLOWAY.

59 Venice at night, 9 *in.* *by* 12 *in.*; and Beach Scene (low-tide), 9 *in.* *by* 12 *in.*, *pastels* 2

S. READ.

60 Haddon Chapel, 13 *in.* *by* 18 *in.*; and On the Orwell, 11 *in.* *by* 17 *in.* 2

C. E. HOLLOWAY.

61 Rochester Castle from the Medway, 13 *in.* *by* 18 *in.* 1

C. E. HOLLOWAY.

62 A pair—Scenes on the Grand Canal, *pastels*, 10 *in. by* 13 *in.* 2

C. E. HOLLOWAY.

63 On the Thames, 10 *in. by* 14 *in.* 2

C. E. HOLLOWAY.

64 The Thames at Greenwich, 10 *in. by* 14 *in.* 1

C. E. HOLLOWAY.

65 The Wreck, 18 *in. by* 27 *in.* 1

G. C. D. ROSSETTI.

66 A Pen-and-Ink Study, 6 *in. by* 4½ *in.* 1

AUMONIER.

67 The Thames from Richmond, 7 *in. by* 11 *in.* 1

COPLEY FIELDING.

68 Highgate from the Fields, 6½ *in. by* 9½ *in.* 1

ROBERT MACBETH.

69 St. James' Park (Winter), 5½ *in. by* 8½ *in.*

C. E. HOLLOWAY.

70 Fishing Smack (moonlight), 17 *in. by* 24 *in.* 1

C. E. HOLLOWAY.

71 A Stranded Boat (low-tide), 18 *in. by* 12 *in.*; and Study of a Cloud at sea, 11 *in. by* 14 *in.* 2

C. E. HOLLOWAY.

72 Portsmouth Harbour by night; and a pair—Three-Decker Ships at sea, 12 *in. by* 10 *in.* 3

No 77

JAMES HOLLAND.

73 Ruins of San Carmo at Lisbon: after the earthquake, 11 *in.* *by* 16 *in.* 1

T. ROWLANDSON.

74 Village Landscape, with figures and animals, 9 *in.* *by* 13 *in.* 1

CHARLES GREEN.

75 Brickmakers, near Hampstead Heath, 7½ *in.* *by* 11½ *in.* 1

SIMEON SOLOMON.

76 The Lost Piece of Silver, *circular in square*, 20 *in. diam.* 1

The Property of the Misses Way.

J. M. WHISTLER.

77 THE WHITE GIRL.

Full-length Portrait of a Young Lady in a white dress; she wears a pink and black rosette in her dress and carries a pink cloak on her left arm and a fan in her right hand; she is standing full face, Japanese matting on the floor, to the left some pink Japonica, and on the wall at back portion of a picture.

Painted in 1863.

6 *ft.* 4 *by* 3 *ft.* 4.

Shown at the Pall Mall Exhibition of Whistler's Work in 1874, *together with "The Painter's Mother," "Thomas Carlyle," "Miss Alexander," etc. The artist himself described it as one of the important works in the exhibition (see "Memories of Whistler," p.* 137). *Later on, as was often the case with this master, he painted over a portion of the lower part of the portrait, but the paint with his permission was subsequently cleaned off.*

Shown at the Exhibition of Fair Women, Grosvenor Gallery, 1910.

[*See* ILLUSTRATION.]

J. M. WHISTLER.

78 SANTA MARIA DELLA SALUTE, VENICE.

In pastel. A charming picture, with gondola in the foreground and the dome of the church to the right, the middle distance suffused with golden light.

Date 1880.

6 *in. by* 9 *in.*

Whistler did this and many other famous pastels at Venice during the winter, 1879-1880 (*see* "*The Art of J. M. Whistler,*" *p.* 92).

Shown at the Loan Exhibition, Tate Gallery, 1911.

[*See* ILLUSTRATION].

J. M. WHISTLER.

79 THE CLOUDY SKY, VENICE.

A similar pastel to the last, showing a distant view of Venice, with sky and sea in blue and grey tones, and white clouds.

Date 1880.

5 *in. by* 8 *in.*

Shown at the Loan Exhibition, Tate Gallery, 1911.

REMBRANDT VAN RIJN.

80 THE SUPPER AT EMMAUS.

Spirited sketch of Two Disciples; Christ in the centre making himself known to them and offering food to one of them who shrinks away in fear.

$3\frac{3}{4}$ *in. by* $4\frac{1}{2}$ *in.*

The Property of the Rev. W. T. Saward.

OIL PAINTINGS.

FRAMED.

81 J. E. FERNELEY, 1851.

"Full Cry," 14 *in. by* 18 *in.*; and

G. ARMFIELD.

Dogs by a kennel, 12 *in. by* 15 *in.*

W. MÜLLER.

82 An Eastern Beauty, *oval*, 12 *in. by* 10 *in. diam.* 1

J. DE MOMPERS.

83 Flemish Landscape with figures, river in foreground, mountains in background, 20 *in. by* 29 *in.* 1

FLEMISH SCHOOL.

84 River Scene with figures unloading boats, 19 *in. by* 16 *in.* 1

GEORGE VINCENT.

85 Landscape with cattle in a pool, 20 *in. by* 24 *in.* 1

86 J. JACKSON, R.A.
Half-length Portrait of a Man in blue coat and white stock, three-quarter face to right, 28 *in. by* 23 *in.*; and
EARLY ENGLISH.
Portrait of a Man in white robe, holding a manuscript, 30 *in. by* 26 *in.* 2

ALLAN RAMSAY.

87 Portrait of Anne Countess of Huntingdon with flat lace collar and yellow dress, 20 *in. by* 16 *in.* 1

J. DE MOMPERS.

88 Mountainous Landscape, with figures and animals by Breughel in foreground, *panel*, 15 *in. by* 19 *in.* 1

E. J. NIEMANN.

89 View from White Lodge, Richmond, with deer in foreground, 20 *in. by* 28 *in.* 1

PANNINI.

90 Roman Ruins with arch, column and obelisk, 37 *in. by* 47 *in.* 1

FLEMISH SCHOOL.

91 Classical Figure Subject: An Offering to the Gods, 22 *in. by* 27 *in.* 1

GOYET.

92 Portrait of a Spanish Lady, with curled hair and wearing white dress, 30 *in. by* 25 *in.* 1

COLLINS.

93 Coast Scenes with figures and animals, a pair, 9 *in. by* 11 *in.* 2

EARLY ENGLISH.

94 Small Portrait of William Shakespeare, *with signature in monogram, panel,* 10 *in. by* 8 *in.* 1

VARIOUS.

95 Four River Scenes with figures, *water-colour drawings* 4

BERCHEM.

96 Dutch Landscapes with cattle and figures, a pair, *panel,* 12 *in. by* 8 *in.* 2

G. MORLAND.

97 Coast Scene with boats, figures by T. Rowlandson, *signed by both, canvas* 14 *in. by* 11 *in.*; and "Credulous Innocence," *signed G. M., canvas* 18 *in. by* 14 *in.* 2

*** An engraving of the second picture, by T. Young, was published in London in 1788.

98 KAUFFMAN.
Woman reclining on a bank beside a building, 13 *in. by* 11 *in.*; and
BARKER OF BATH.
Cattle in a landscape, 13 *in. by* 11 *in.* 2

99 CLAUDE.
A pair of small Landscapes, 6 *in. by* 8 *in.*
JAMES WARD, R.A.
Boy and Dog, 5 *in. by* 6 *in.* 3

DUTCH SCHOOL.

100 Figures Dancing, *panel*, 19 *in. by* 25 *in.* 1

MOLENAER.

101 Figures Drinking around an inn table, *panel*, 15 *in. by* 16 *in.* 1

DUTCH SCHOOL.

102 Landscape and Castle, with trees to right in foreground, and extensive landscape to left (facing), *panel*, 24 *in. by* 32 *in.*, *black and gilt frame* 1

SCHOOL OF JAN STEEN.

103 A pair of Dutch Interiors, with figures smoking and drinking, *canvas*, 12 *in. by* 15 *in.* 2

J. BOTH.

104 Landscape, with river in background, figures and buildings in foreground, 24 *in. by* 33 *in.*

T. ROWLANDSON.

105 A pair of Caricature Portraits of Men, 26 *in. by* 22 *in.* 2

ITALIAN SCHOOL.

106 A Saint and Two Apostles, 27 *in. by* 20 *in.* 1

ITALIAN SCHOOL.

107 Susannah and the Elders, 20 *in. by* 16 *in.* 1

DUTCH SCHOOL.

108 Interior of Kitchen, with figures, 19 *in. by* 15 *in.*, *carved frame* 1

W. MULLER, 1852.

109 Archway, with figures in foreground, *signed*, *panel*, 16 *in. by* 12 *in.* 1

ENGLISH SCHOOL.

110 Small Landscape, with buildings and figures, *panel*, 7 *in. by* 11 *in.*; and Two Landscapes, one in water-colours, *framed and glazed* 3

DUTCH SCHOOL.

111 Moonlight Scene; and Conflagration by the side of a River, with men in boats, 9 *in. by* 12 *in.* 2

ANNIBALE CARRACCI.

112 Madonna and Child, 18 *in. by* 18 *in.* 1

PHIL R. MORRIS.

113 Portrait of a Lady at her toilet, 13 *in. by* 10 *in.* 1

FRENCH SCHOOL.

114 Birds and Fruit, 11 *in. by* 15 *in.* 1

ITALIAN SCHOOL.

115 Portrait of Francia, *panel*, 17 *in. by* 12 *in.* 1

HUGHTENBURG.

116 Battle Scene, *panel*, 11 *in. by* 13 *in.* 1

W. COLLINS.

117 Coast Scene: a September Evening, 10 *in. by* 15 *in., signed* 1

DUTCH SCHOOL.

118 Moonlight Scene, *panel*, 12 *in. by* 16 *in.* 1

J. VAN HUYSUM.

119 Landscape, with fruit and flowers and animals, *signed*, 14 *in. by* 10 *in.* 1

R. WILSON SCHOOL.

120 Landscape and River, with cattle in foreground, 15 *in.* *by* 24 *in.* 1

UNKNOWN.

121 Landscape and Cattle, 15 *in.* *by* 24 *in.* 1

ITALIAN.

122 Figure Subject, 18 *in.* *by* 14 *in.* 1

J. S. COPLEY.

123 The Death of Nelson, *water-colour sketch*, 24 *in.* *by* 16 *in.* 1

ENGLISH SCHOOL.

124 A pair of park-like Landscapes, *panel*, 9 *in.* *by* 11 *in.* 2

W. MULREADY, R.A.

125 Figure Subject, *sketch*, 8 *in.* *by* 6 *in.* 1

MÜLLER.

126 Eastern Dancing Girl, *panel*, 11 *in.* *by* 8 *in.* 1

DUTCH SCHOOL.

127 Homestead, with cattle, *canvas*, 24 *in.* *by* 30 *in.* 1

EARLY ENGLISH.

128 Portrait of a Gentleman, with wig, in green coat and white stock, 30 *in.* *by* 25 *in.*

RAEBURN.

129 Portrait of Mr. Chesterton, 23 *in.* *by* 17 *in.* 1

NICHOLAS BERCHEM.

130 Landscape, figures and cattle, 19 *in.* *by* 28 *in.* 1

MOMPERS.

131 Landscape, with mountainous background, *panel*, 30 *in.* *by* 40 *in.* 1

ROSA DA TIVOLI.

132 Landscape and Cattle, 19 *in.* *by* 28 *in.* 1

N. POUSSIN.

133 Pyramus and Thisbe, 20 *in.* *by* 16 *in.* 1

TENIERS.

134 Interior, with figures, *panel*, 12 *in.* *by* 10 *in.* 1

H. SWANNEVELDT.

135 Landscape and Figures, 25 *in.* *by* 30 *in.* 1

T. STOTHARD.

136 A Sketch in Oils, 24 *in.* *by* 28 *in.* 1

Various Properties

from the Private Collections of Noblemen and others.

ATTRIBUTED TO ALLEGRETTO NUZI DA FABRIANO.

137 Triptych in three Gothic pointed panels, *in tempera:*
The centre panel represents The Madonna on a pedestal with the Infant Saviour in her arms, who is holding a bird in His right hand, and is surrounded by female heads. At the foot are two full-length figures on each side of the Madonna, standing, gazing up at her.
The right panel is of St. Anthony.
The left panel is of St. Venantius.
Centre panel, 3 *ft.* 6 *by* 1 *ft.* 11 *others; each* 2 *ft.* 11 *by* 1 *ft.* 1

*** Beneath the centre panel is an inscription which appears to read: "CCCLIIII Questa tavola fatta fare Frate Giovanni da."

SIR W. Q. ORCHARDSON, R.A.

138 Landscape, being the background for the Portrait of J. Bunten, Esq., of Dunalaister, N.B., 21 *in.* *by* 29 *in.*

The Barn, 19 *in.* *by* 17 *in.*; and three others, *unframed* 5

IL BASSANO, 1510–1592.

139 The Blessing of Judith by the High Priest, 65 *in.* *by* 89 *in.* 1

MATSYS.

140 THE MONEY CHANGERS, 46 *in.* *by* 37 *in.* 1

VAN DYCK.

141 PORTRAIT OF A GENTLEMAN with short curling hair, wearing blue coat with flat linen collar and cuffs, seated, three-quarter face to left, 46 *in.* *by* 36 *in.* 1

NORWICH SCHOOL.

142 River Scene with barge laden with cattle, 33 *in.* *by* 42 *in.*, *in gilt frame* 1

H. MOMMERS.

143 Interior with figures at a table, 11 *in.* *by* 9 *in.*, and

FRENCH SCHOOL.

Small full-length Figure of a Lady holding bunch of flowers, 10½ *in.* *by* 8 *in.* 2

ALVAZORSKI.

144 Under the Monastery of St. George, Crimea, 28 *in.* *by* 36 *in.* 1

UNKNOWN.

145 Seapiece, with old three-decker Men-o'-War, 21 *in.* *by* 31 *in.* 1

B. DENNER, 1685–1725.

146 Portrait of a Philosopher, *panel* 17 *in.* *by* 12 *in.* 1

EARLY FLEMISH.

147 Bust Portrait of a Man, with brown hair, wearing high Turkey red cap, blue coat, and holding gloves, *panel* 15 *in. by* 10 *in.* 1

GUARDI.

148 Small Coast Scene with buildings and figures, $8\frac{1}{4}$ *in. by* 12 *in.*, *unframed* 1

BRANDOIN.

149 A water-colour drawing—The Castle of Chillon, 10 *in. by* 17 *in.* 1

ENGLISH SCHOOL.

150 Horse in a Field, *canvas* 25 *in. by* 30 *in.* ; and Falstaff, *panel* 9 *in. square*

ENGLISH SCHOOL.

151 Seapiece, with a Dutch fishing boat in the foreground, 19 *in. by* 29 *in.* 1

ANDREW GEDDES.

152 Half-length Portrait of Miss Carpenter, with smooth black hair, in white dress, pink head-dress, her right hand to her bosom, 30 *in. by* 25 *in.* 1

H. TENKATE.

153 Interior with figures playing at cards, *canvas* 22 *in. by* 30 *in.* 1

MARK STANLEY.

154 Landscape, with woman washing clothes by a river, *panel* 18 *in. by* 24 *in.* 1

J. F. HERRING.

155 Three Horses by a stream, 15 *in. by* 20 *in.* 1

No. 156

JEAN FOURNIER OF THE HAGUE.

156 WILLIAM ANNE KEPPEL, SECOND EARL OF ALBEMARLE, 1702-1754, Colonel of the Coldstream Guards. He fought at Dettingen and Fontenoy, and commanded the first line at Culloden; subsequently Commander-in-chief in Scotland, 1749. In 1739 he was made Governor of Virginia, U.S.A. The portrait is three-quarter length in full General's uniform with Order of the Garter.
49 *in. by* 41 *in.*
From the collection of Bernard Keppel of Lexham.
Signed and dated—Fournier à la Haye, 1749 1
[*See* ILLUSTRATION.]

J. FABER, JUNR.

157 WILLIAM ANNE KEPPEL, SECOND EARL OF ALBEMARLE. The engraved Mezzotint Portrait of the above 1

D. G. ROSSETTI.

158 Red crayon drawing—Portrait of a Lady (*see Letter of Pedigree attached*), 12 *in. by* 16 *in., unframed in folio* 1

F. SANDYS.

159 Drawing—Helen of Troy, head and shoulders, *in black and yellow chalk*, 29½ *in. by* 22 *in.* 1

A. BREANSKI.

160 Landscape with figures and cattle, *unframed*, 25 *in. by* 35 *in.* 1

G. VINCENT.

161 Landscape with windmills and river with boats, 20 *in. by* 28 *in.* 1

JOSEPH VERNET.

162 Coast Scene with shipwreck, 16 *in. by* 21 *in.*; and

MODERN.

Interior with officer drinking and serving maid, 17 *in. by* 21 *in.*; and two others 4

ERNEST VALENTINI.

163 The Letter

FRANCIS JAMES, A.R.W.S.

164 A water-colour drawing—Zinnias, *framed*, 12 *in. by* 16 *in.*

The Property of the late R. C. Heath, Esq.

Myton Grange, Warwick.

KNELLER.

165 Half-length Portrait of a Lady in white dress and crimson and ermine cloak, 29 *in. by* 24 *in.*, *carved frame*

J. BARKER.

166 Extensive Landscape with figures, 31 *in. by* 40 *in.*, *carved frame*

DUTCH SCHOOL.

167 Hilly Landscape with figures and animals, *on panel*, 15 *in. by* 11 *in.*, *carved frame*

DUTCH SCHOOL.

168 Pike, Perch and Roach, 24 *in. by* 30 *in.*

T. BAKER (*Leamington*).

169 Warwick Castle, with figures in foreground, 38 *in. by* 50 *in.*, *carved frame*

G. HONTHORST.

170 Three-quarter length Portrait of Elizabeth Cromwell (mother of the Lord Protector) wearing dark dress with white lace collar and cuffs, 40 *in. by* 32 *in.*, *carved frame*

P. NASMYTH.

171 Extensive Landscape with lane in foreground, a wagon with dog on it, and a figure resting on a stone, *on panel*, 10 *in. by* 14 *in.*

PIETER NEEFFS.

172 Interior of Antwerp Cathedral, *on panel*, 15 *in. by* 23 *in.*

R. XAVERY.

173 Landscape and cattle and sheep, with shepherd and shepherdess, *signed R. Xavery*, 16 *in. by* 22 *in.*

T. BARKER (*of Bath*).

174 River Scene with cattle: early morning, 29 *in. by* 36 *in.*

J. V. GOOL, 1719.

178 Landscape with figures and cattle, *on panel*, 15 *in. by* 22 *in.*

DUTCH SCHOOL.

179 Landscape with man on horseback, other figures with cattle

SAM PROUT.

180 Continental Town and Cathedral, *water-colour drawing*, 11½ *in. by* 16 *in.*

WATER-COLOUR DRAWINGS.

ORLANDO NORIE.

182 Sir Colin Campbell's Camp; and
The Flight, 8½ *in. by* 12½ *in.* 2

F. GOUPIL (Florence).

183 A pair—Military Figure Subjects, 14½ *in. by* 10½ *in.* 2

ORLANDO NORIE.

184 Outpost of Sir Colin Campbell's
Halt of Mutineers near Delhi
Zouaves
The Flight
13 *in. by* 18 *in.* 4

BIRKET FOSTER (School of).

185 Children and rabbits at a well, 9 *in. by* 7 *in.* 1

Various Properties.

OIL PAINTINGS.

E. M. WIMPERIS.

188 Landscape with man fishing, 10 *in.* *by* 15 *in.*, *unframed, signed* E. M. W. 1

UNKNOWN.

189 Pastel Portrait of Miss Fanny Sleech, afterwards wife of Thomas Dampier, D.D., *oval,* 10 *in.* *by* 8 *in.* 1

W. BLAKE.

190 An oil drawing—Child being borne to heaven by an angel, 10½ *in.* *by* 9½ *in.* 1

VAN DER WERFF.

191 Figures and Horses near a State carriage, *panel,* 8 *in.* *by* 10½ *in.* 1

TERBURG.

192 Interior with officer and lady, *canvas,* 25 *in.* *by* 21 *in.* 1

FRENCH SCHOOL.

193 A pair of Portraits of French Princesses, *ovals,* 15 *in.* *by* 12 *in.* 2

NETSCHER.

194 Female Saint plucking a rose, *canvas,* 19 *in.* *by* 15 *in.* 1

MIERIS.

195 Two Children with a birds' nest, *panel,* 9½ *in.* *by* 7 *in.* 1

FRENCH SCHOOL.

196 Parrot on perch, and vessels and fruit on a table, *canvas,* 3 *ft.* *by* 4 *ft.* 1

SIR E. LANDSEER.

197 An oil sketch—Lady on a pony, *unfinished oval*, 9 *in. by* 8 *in.* 1

ENGLISH SCHOOL.

198 Welsh Landscape with cottage and figures in foreground, 12 *in. by* 17 *in.* 1

ITALIAN SCHOOL.

199 The Annunciation, 27 *in. by* 23 *in., gilt frame* 1

CLAUDIUS HARPER.

200 The Quarrel, 25 *in. by* 13 *in., gilt frame*; *exhibited at the New Gallery, Summer Exhibition*, 1896 1

ARTHUR DRUMMOND.

201 Preparing for the Festivals, 16 *in. by* 12 *in., gilt frame* 1

G. GOODWIN KILBURNE, 1897.

202 "When e'er I take my walks abroad,
How many poor I see"
16 *in. by* 12 *in., gilt frame* 1

END OF SALE.

Total £3962 5 6

Dryden Press : J. Davy & Sons, 8-9, Frith-street, Soho-square, W.

1916
July 28
L. & S.

SOTHEBY, WILKINSON & HODGE,
WELLINGTON STREET, STRAND.

CATALOGUE

OF CHOICE

ENGRAVINGS & DRAWINGS

Day of Sale.

MONDAY, THE 31ST OF JULY.

1916.

ILLUSTRATED COPY.—PRICE ONE SHILLING.

CATALOGUE

OF CHOICE

ENGRAVINGS & DRAWINGS

COMPRISING

The Property of the late Sir William Boxall, R.A.

Director of the National Gallery,

CONSISTING OF

FINE MEZZOTINT PORTRAITS, AFTER SIR JOSHUA REYNOLDS, *R.A.*, BY V. GREEN, J. R. SMITH, J. McARDELL, W. DICKINSON, J. WATSON, AND R. HOUSTON; ALSO

DOUZE EAUX FORTES D'APRÈS NATURE, PAR J. WHISTLER,

(a fine set in original blue covers, with presentation inscription to Seymour Haden.)

DRAWINGS,

From the Collection of Archibald G. B. Russell, Esq.

(Rouge Croix),

COMPRISING INTERESTING EXAMPLES OF DRAWINGS IN CHALK AND PENCIL, BY T. GAINSBOROUGH, T. GIRTIN, AND JAMES WARD.

ETCHINGS, BY J. M. WHISTLER AND SIR SEYMOUR HADEN,

The Property of the late Mr. Watts-Dunton.

and formerly in the Possession of the Poet Swinburne.

WHICH WILL BE SOLD BY AUCTION,

BY MESSRS.

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Auctioneers of Literary Property & Works illustrative of the Fine Arts,

AT THEIR HOUSE, No. 13, WELLINGTON STREET, STRAND, W.C.

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AT ONE O'CLOCK PRECISELY.

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II. No person to advance less than 1*s.* ; above five pounds 2*s.* 6*d.*, and so on in proportion.

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IV. The purchasers to give in their names and places of abode, and to pay down 10*s.* in the pound, if required, in part payment of the purchase-money ; in default of which the lot or lots purchased will be immediately put up again and re-sold.

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CATALOGUE

OF SALE OF CHOICE

ENGRAVINGS AND DRAWINGS.

The Property of the late Sir William Boxall, R.A.

Director of the National Gallery.

MEZZOTINT PORTRAITS AFTER SIR JOSHUA REYNOLDS.

LOT		
1	Dr. John Thomas, Bishop of Rochester, by Thomas Park, three-quarter length, *with margin* ; and two others 3	1. .
2	Lady Ann Campbell, Countess of Strafford, by McArdell, half length	10.
3	The Marlborough Family, by C. Turner, *proof, with engraver's inscription to Sir W. Boxall pencilled on margin*	2 5.
4	Elizabeth, Countess of Northumberland, by R. Houston, nearly full length	10.
5	Miss Crieuse and her sister, half lengths, by Brookshaw	10
6	Mrs. Cholmondeley, three-quarter length, by Corbutt	12.
7	Barbara, Countess of Coventry, by Spicer	5.
8	Mrs. Abington, three-quarter length, by J. Wilson	
9	Miss Fordyce with a guitar, half length in circle, by Philip Corbutt	15.
10	Mrs. Collier as Chloé, lamenting her dead Sparrow, by R. Houston	14
11	Harriet Powell, half length, with bird, by Elizabeth Judkins, *small corner of margin torn off*	16
12	George Keppel, Earl of Albemarle, half length, by E. Fisher	7
13	Lady Cadogan, half length in square frame, by J. Dean, *before the name, artists' names in scratched letters*	6.

14 Frederic Howard, Earl of Carlisle, whole length, with dog, by Wm. Ward, *proof before inscription, margins torn*

15 Miss Nelly O'Brien, nearly full length, in a garden, by J. Wilson, *brilliant early state*

16 Miss Campbell, three-quarter length, by V. Green

17 Hugh Percy, Earl of Northumberland, and Elizabeth, Countess of Northumberland, both by E. Fisher, half lengths 2

18 Lady Betty Delmé and Children, by V. Green

19 Mrs. Carnac, by J. R. Smith

20 Elizabeth, Countess of Derby, by W. Dickinson

21 Mrs. Mathew, by W. Dickinson

22 Richard Robinson, D.D., Archbishop of Armagh, by Houston, *in sunk mount*

23 John Lee, by C. H. Hodges, *inscription in open letters, in sunk mount*

24 Francis, Marquis of Tavistock, by J. Watson, *second state, before inscription, artists' names in scratched letters, in sunk mount*

25 Wm. Markham, Archbishop of York, three-quarter length, by J. R. Smith, *in sunk mount*

26 John Paterson, by Thos. Watson, *with margin, in sunk mount*

27 Hon. Augustus Keppel, Admiral of the Blue Squadron, three-quarter length, by E. Fisher, *in sunk mount*

28 Mrs. Crewe, by Thos. Watson, full length, with dog and sheep; *early state before Watson's number was inserted, in sunk mount*

29 The Honble. Miss Monckton, full length, with dog, by John Jacobé, *in sunk mount*

30 Mary, Duchess of Ancaster, half length in circle, by R. Houston, *before the plate was cut square*

31 Caroline, Duchess of Marlborough and her daughter, by H. Fowler

32 John Mudge, M.D., F.R.S., by W. Dickinson

33 Lady Broughton, by Wilson, three-quarter length

34 Miss Charlotte Fish, by Jas. Watson, three-quarter length

35 Miss Kitty Fischer, half length, *engraver unknown*

36 Master Herbert as Bacchus, by J. R. Smith, *fine*

37 Sir Joshua Reynolds, by Caroline Kirkley

38 John Reynolds, Fellow of Eton College, by J. McArdell; and Anthony Chamier, by Wm. Ward, *cut at foot* 2

39 HARRIET POWELL, three-quarter length, holding a bird, by R. Houston, *brilliant proof before the inscription, artists' names in scratched letters*

40 Lady Elizabeth Lee, whole length, by E. Fisher, *with margin*

41 WILLIAM THIRD DUKE OF PORTLAND, by J. Murphy, *proof before inscription, artists' names and title in etched letters,* PRINTED ON SATIN

42 John, Lord Cardiff, by E. Fisher, half length, *in oval*

43 Maria, Countess of Waldegrave, by J. McArdell

44 Mercury, by John Dean

45 Cupid in the Character of a Link Boy, by John Dean

46 Rev. Willm. Mason, by Wm. Doughty, half length

47 Rev. Richd. Robinson, D.D., Archbishop of Armagh, by J. R. Smith, three-quarter length, *fine*

48 Maria, Countess of Waldegrave and her daughter Lady Elizth. Laura, by J. Smith

49 Lady Charlotte Fitz-William, by J. McArdell

50 Lady Fenoulhet, by R. Purcell (*C. S.* 23)

51 Georgiana Viscountess Spencer and her daughter, Miss Georgiana Spencer, by S. Paul

52 Miss Grevile and her brother, by R. Corbutt

53 Samuel Johnson, LL.D., by William Doughty, half length

54 James, Earl of Kildare, by J. McArdell, *second state*

55 Lady Gideon, by T. Watson, half length, *in oval*

56 Caroline, Duchess of Marlborough, by R. Purcell, and Miss Greenway, by Corbutt 2

57 Mrs. Hartley and Child, by G. Marchi

58 Lady Selina Hastings, by C. Spooner, half length

59 Miss Kitty Fischer in the character of Cleopatra, by E. Fisher

60 Lady Charlotte Johnston, by Corbutt

61 Bell, Countess of Sefton, by Jas. Watson, *in oval, with margin*

62 Caroline, Lady Scarsdale and her son, the Hon. John Curzon, by S. Paul

63 George Lord Anson, Vice-Admiral, by J. McArdell

64 Lady Stanhope, by Corbutt

65 Jane, Countess of Hyndford, by J. McArdell

66 Lady Fortescue, by J. McArdell, three-quarter length

67 Mrs. Morris, by J. R. Smith, half length, *in oval*

68 Mrs. Turner of Clints in Yorkshire, by McArdell

69 Henry, Earl of Pembroke and Montgomery, by T. Dixon

70 Sir Joseph Banks, by W. Dickinson

71 Jemima Countess Cornwallis, by Jas. Watson (*C. S.* 35)

72 The same, BRILLIANT PROOF *before the name, artists' names in scratched letters, with margin*

[*See* ILLUSTRATION.]

73 Lady Elizabeth Montagu, by J. McArdell

74 C. Lucas, M.D., and Thomas Ashton, D.D., both by J. McArdell 2

75 Stringer Lawrence, Commander-in-Chief in the East Indies, by R. Purcell, half length, *in oval*

76 Warren Hastings, by Thos. Watson

77 Major General William Kingsley, by R. Houston, *in oval*

78 Polly Kennedy, by T. Watson, three-quarter length, seated, *with margin*

79 Kitty Fischer as Cleopatra, by R. Houston

80 Maria Gunning, Countess of Coventry, by McArdell, half length, *in oval, first state,* "*avec le mouchoir de cou*"

81 The Misses Crewe, by J. Dixon, nearly full length, *proof before inscription, artists' names in scratched letters, cut close*

82 Elizabeth, Lady Melbourne, by J. Finlayson, large half length

83 Elizabeth, Countess of Ancrum, by J. Wilson, half length, *in oval, proof before all letters, with large margin*

84 Louisa, Countess of Aylesford, by V. Green, three-quarter length, *stained*

85 Miss Greville and her brother, as Hebe and Cupid, by J. McArdell, *fine, with margin*

86 THE LADIES YORKE, by E. Fisher (*C. S.* 61), *first state before any inscription, with margin, fine*

[*See* ILLUSTRATION.]

87 Hon. Mrs. Damer, three-quarter length, by J. R. Smith

88 Lady Almeria Carpenter, by J. Watson, half length, *in circle, first state before any inscription, large margin*

89 Mrs. H Mackenzie (a Lady and Child), by J. Grozer, *fine*

No. 72.

No. 86.

90 A Scrap-book, containing Seventy-nine Engravings, by Bartolozzi, W. Ward, S. W. Reynolds, McArdell, Watson, Lupton, Haward, C. Turner, etc., after Sir Joshua Reynolds, *in mezzotint, stipple and line, old red morocco*

91 Geo. Augustus Eliott, Lord Heathfield, with the keys of Gibraltar, by R. Earlom, *stipple, proof before the name*

92 Mrs. Siddons as the Tragic Muse, by F. Haward, *stipple, in sunk mount*

93 Henrietta, Countess of Warwick, by J. R. Smith, after Romney, nearly full-length, *mezzotint, artists' names in scratched letters, with margins*

94 Martin Rychart, by J. R. Smith, after Vandyck, *mezzotint, early proof before the name, inscription in scratched letters, with margin, in sunk mount*

J. A. McN. WHISTLER.

95 Douze Eaux Fortes d'après Nature par James Whistler, à Mon viel Ami Seymour Haden, *imp. Delatre, Rue. St. Jacques*, 171, *Paris, Nov.* 1858, *the* 12 *etchings and title, which is repeated on the cover* 13

*** A fine set of the original issue, in the blue paper wrappers.

96 Portrait of Mr. Mann, 1860, *fine*

97 Title: "The Works of James Whistler, Etchings and Dry Points, are on view at E. Thomas', Publisher, 39, Old Bond Street," *inscribed in pencil*: "Mr. Boxall from J. Whistler"

JOSHUA CRISTALL.

98 Original Drawings in pencil and sepia, *some touched with colour* 11

99 James Stuart, Duke of Richmond, full length, with dog, by R. Earlom, after Vandyck, *first state, before the name plate*

100 Sir Edwin Landseer sketching, with dogs, mezzotint by S. Cousins, after himself, *proof before all letters*

101 William Wordsworth, half length, by J. Bromley, after W. Boxall, *proof before letters*

102 Charles Pratt. Lord Camden in robes; Queen Charlotte, by Frye; and other portraits 9

103 The Royal Academy of Arts, 1772, mezzotint by R. Earlom, after Zoffany; and the Exhibition of the Royal Academy, 1787, by P. A. Martini, after Ramberg 2

104 Henry VIII and the Barber-Surgeons, by B. Baron, after Holbein; Shakespeare's Birth-place as restored in 1861-2, *proof*; etc. 6

105 La Madonna dei Ansidei, after Raffaelle; Engravings after Old Masters, etc. 7

106 Ten Mezzotint Engravings, by Louis Marvy, from original drawings by Carolina Courtenay Boyle, *in original wrappers* 10

107 Miscellaneous Engravings, by Dürer, Waterloo, Both, Aldegrever, etc. *a parcel*

108 Engravings from The Keepsake, Book of Beauty, etc., *mostly india proof impressions* 70

FRAMED.

109 Henry, Lord Holland, by S. W. Reynolds, after J. R. Smith, full length, *open-letter proof*

110 Sir Henry Torrens, by C. Turner, after Sir T. Lawrence, *scratch-letter proof, fine, and large margins*

111 Princess of Orange, by P. Condé, after J. Hoppner, *open-letter proof*

112 Misses Crewe, by J. Dixon, after Sir J. Reynolds

113 Countess of Suffolk, by J. Watson, after C. Read, *proof before all letters*

114 ~~Countess of Carlisle, by J. Walker, after G. Romney~~

115 Woodcock Shooting, and Looking for a Hare, after S. Howitt, *coloured aquatints* 2

116 Cocking Spaniels, and Pigs, by R. Laurie, after G. Morland, *printed in colours* 2

117 Lady Hood, by S. W. Reynolds, after Sir T. Lawrence, *printed in colours*

118 Two small full-length water-colour Drawings of Ladies, by F. Wheatley 2

The Property of a Lady of Title.

119 Les Délices Maternels, and Les Soins Maternels, by J. G. Wille, after P. A. Wille, a pair; and Le Benedicité, and La Ratisseuse

~~120 A Group of three men, *drawing in red chalk, unframed; from the W. Bedwile collection*~~

119 X

121 Rosamond, by P. W. Tomkins, after W. Lawranson; and Mrs. Siddons, by G. Stodart, after Downman, *printed in colours* 2

122 View in Hyde Park near the Serpentine River, and a View of the Powder Magazine in Hyde Park, by Guyot, after L. Belanger le Romain, *aquatints, printed in colours* 2

123 Girl with a dog, by Sir Edwin Landseer, *water-colour drawing, in oval gilt frame*

124 The Itinerant Potters, and The Woodman's Return, by J. Whessell, after F. Wheatley, a pair, *printed in colours* 2

125 Hawking (Mr. Fleming of Barochan, with John Anderson and William Harvey, falconers), by C. Turner, after J. Howe

VALENTINE GREEN.

126 The Countess of Harrington, after Sir Joshua Reynolds (*C. S.* 62), *in a fine early state*

T. CHEESMAN.

127 General Washington, after J. Trumbull, *in colours*

J. WARD.

~~128 Lord Duncan's Victory, after Copley (*C. S.* 16), *open-letter proof*~~

BARNEY.

12 Georgiana, Duchess of Devonshire, after T. Gainsborough (*C. S.* 6), *first state, open-letter proof*

J. JACOBÉ.

130 The Hon. Miss Monckton, after Sir Joshua Reynolds (*C. S.* 6)

J. R. SMITH.

131 Madam Schindlerin, after Sir Joshua Reynolds (*C. S.* 147)

JAN THOMAS OF YPRES.

132 Titian, *a rare mezzotint*

JAMES WALKER.

133 CAROLINE, COUNTESS OF CARLISLE, after Romney (*C. S.* 2)

WILLIAM DICKINSON.

134 SIR CHARLES HARDY, Governor of New York, after Romney (*C. S.* 36)

FROM

The Collection of Archibald G. B. Russell, Esq.

Rouge Croix.

IN THE PORTFOLIO.

ALEXANDER COZENS.

135 The Castle of Falkenstein, near Basle, *in brown wash*, $8\frac{5}{8}$ *in. by* $12\frac{1}{2}$ *in.*

ALEXANDER COZENS.

136 Landscape with a view on the Rhone, *in brown wash*, $19\frac{1}{2}$ *in. by* $17\frac{1}{4}$ *in.*

JOHN DOWNMAN, A.R.A.

137 A spirited sketch of an Angel blowing a trumpet, *black chalk, the face tinted*, 13 *in. by* 10 *in., signed* J^{O}. D.

ENGLISH SCHOOL, XVIIth Cent.

138 Design for a Fountain, *pen-and-ink wash tinted with yellow*, $20\frac{3}{4}$ *in. by* $15\frac{1}{4}$ *in.* A figure of Neptune in a four-horsed chariot, attended by tritons in the foreground, and over them a medallion with a likeness of Queen Mary (wife of William III of Orange)

FRAMED.

THOMAS GAINSBOROUGH, R.A.

139 Study for the picture of "A Family at a cottage door," *black chalk with yellow wash, heightened with white*, $10\frac{1}{8}$ *in. by* $12\frac{5}{8}$ *in.*; *from the collections of Dr. Monro and William Esdaile.* The drawing corresponds in general conception with the well-known picture of "The Group before the cottage door" in the collection at Grosvenor House, for which it appears to be the study. Inscribed at the back apparently in W. Esdaile's hand, are the words: "1833. W. E. Dr. Monro's sale, N. 45, Gainsborough"

THOMAS GAINSBOROUGH, R.A.

140 Portrait Study of Two Girls in a landscape, *black chalk*, $10\frac{1}{4}$ *in. by* $9\frac{7}{8}$ *in.*

THOMAS GAINSBOROUGH, R.A.

141 Landscape, with a figure of a shepherd boy with sheep and a cow, *India ink wash on brown paper*, $9\frac{1}{2}$ *in. by* $11\frac{5}{8}$ *in.*

THOMAS GAINSBOROUGH, R.A.

142 Landscape with trees and a winding road, *black chalk and sepia wash*, $9\frac{1}{2}$ *in. by* $14\frac{1}{2}$ *in.*

THOMAS GAINSBOROUGH, R.A.

143 View of Tintern Abbey, *black chalk*, $7\frac{3}{8}$ *in. by* $9\frac{1}{8}$ *in.* Inscribed probably in Gainsborough's hand: "Abbey Tintern in Monmouthshire." Apparently executed during the artist's tour in the Western Counties in the summer of 1779. Architectural studies by the artist are of great rarity

THOMAS GAINSBOROUGH, R.A.

144 A Wood with a figure of Gainsborough sketching, *black chalk*, $5\frac{3}{4}$ *in. by* $7\frac{1}{2}$ *in.* Gainsborough, who wears a three-cornered hat, is seated sketching in the foreground at the edge of a wood. A similar study of the artist sketching is in the British Museum

THOMAS GAINSBOROUGH, R.A.

145 The Edge of a Wood, *black chalk*, 6 *in. by* $7\frac{3}{4}$ *in.*

THOMAS GAINSBOROUGH, R.A.

146 Landscape with a group of trees and a country road beside it, *black chalk*, $5\frac{7}{8}$ *in. by* $7\frac{1}{2}$ *in.*

THOMAS GAINSBOROUGH, R.A.

147 Pencil Sketch of a Wood with a fallen tree in front, $7\frac{5}{8}$ *in. by* $5\frac{7}{8}$ *in.*

THOMAS GAINSBOROUGH, R.A.

148 Study of a Tree, *black chalk*, $7\frac{5}{8}$ *in. by* $5\frac{7}{8}$ *in.*

THOMAS GAINSBOROUGH, R.A.

149 Study of a branching Tree, *black chalk*, $7\frac{1}{2}$ *in. by* $5\frac{7}{8}$ *in.*

THOMAS GAINSBOROUGH, R.A.

150 Pencil Study of a blasted Tree, $7\frac{5}{8}$ *in. by* $6\frac{1}{4}$ *in.*

THOMAS GAINSBOROUGH, R.A.

151 Landscape with a man ploughing, *pencil*, $6\frac{1}{8}$ *in. by* $7\frac{1}{2}$ *in.* A highly finished and very beautiful study of Gainsborough's early period

J. L. A. T. GÉRICAULT.

152 Joueur d'Orgue, *pen*, $8\frac{1}{4}$ *in. by* 11 *in.* Study of an organ-grinder with his organ slung over his back. His wife following him (right), holds out a bowl for pence. A young woman (left) passes them by with a gesture of disgust. A bull-dog squats upon the ground in front

Drawn in England, c. 1820–1822. *See No.* 157 *in Charles Clement's "Géricault" (Paris,* 1868).

This study is of especial interest as having been executed during the artist's visit to England.

From the Philippe Huart and Pernet collections.

THOMAS GIRTIN.

153 Study of a row of thatched Cottages, *pencil*, 10 *in. by* $16\frac{3}{4}$ *in.* A study from nature of great delicacy

JEAN FRANÇOIS MILLET.

154 Woman feeding her Child, *black chalk and sepia heightened with white*, $14\frac{3}{4}$ *in. by* $11\frac{1}{2}$ *in., signed and dated* J. F. MILLET, 1861. A masterly drawing; it probably dates midway between the well-known picture and the etching of the subject

JAMES WARD, R.A.

155 Head of an Arab Horse, *water-colour*, $5\frac{1}{8}$ *in. by* $7\frac{1}{2}$ *in., signed upon the reverse*, J. W., R.A., and inscribed by the artist "Study of an Arabian's Head." The head and neck of a dappled grey horse, seen against a background of trees. A study for the well-known picture of "The Council of Horses."

SIR DAVID WILKIE, R.A.

156 Study for the Figure of Prince Consort handing the Queen into a barge, *black and red chalks, outlined with sepia and heightened with white*, $22\frac{1}{4}$ *in. by* $13\frac{1}{2}$ *in.*

The Two following Items were

The Property of the late Mr. Watts-Dunton,

and were formerly in the possession of the Poet Swinburne.

J. M. WHISTLER.

158 The Lime Burner (*W. no.* 44), one of the sixteen Etchings of Scenes on the Thames, *a fine impression*

SIR SEYMOUR HADEN.

159 John Dickens, *an etching*

*** Inscribed at the foot, in Seymour Haden's handwriting, is the following: "Portrait of Jno. Dickens, father of Chas. Dickens, died March, 1851, born at Highgate; from a bust by Self, who knew him intimately, and admired and loved his character. 6, Queen St., B. Rd.—S. Haden."

---

160 Le Bon Jour, and La Prière, by A. Le Grand, after Miss Julia Conyers, a pair, *printed in colours* 2

161 Sophia Western (Mrs. Hoppner), by J. R. Smith, after J. Hoppner, *printed in colours*

162 Mrs. Benwell, by W. Ward, after J. Hoppner, *fine*

163 Charlotte, by C. W. White, after H. W. Bunbury; and a Portfolio containing Portraits, etc. 9

164 H.M.S. Foudroyant, by J. L. Propert, 1876, *signed proof*

165 Sir J. Reynolds. Jane, Duchess of Gordon, by W. Dickinson, *second state*

166 Sir J. Reynolds. Miss Cholmondeley, by G. Marchi, *proof before all letters* (*C. S.* 3)

[*See* Illustration.]

167 Sir J. Reynolds. Lady O'Brien, by J. Dixon, *first state*

168 Sir J. Reynolds. Countess Spencer, by F. Bartolozzi, *proof before all letters*

169 Sir J. Reynolds. Mrs. Abington as "Roxalana," by Sherwin, *proof before all letters*

No. 166.

No. 179.

170 Sir J. Reynolds. Lord Grantham and Brothers, by T. Cheesman, *proof before all letters, in bistre*

171 G. Romney. Caroline, Duchess of Marlborough, by J. Jones, *second state*

172 G. Romney. Lady Hamilton as "Ariadne," by C. Brome, *first state*

173 G. Romney. Caroline, Countess of Carlisle, by J. Walker

174 G. Romney. Mrs. Jordan as "The Romp," by J. Ogborne, *proof before all letters*

175 G. Romney. The Sempstress, by T. Cheesman, *open-letter proof, in bistre*

176 J. Hoppner. Psyche (Mrs. Berkeley Paget), by H. Meyer, *open-letter proof, in bistre*

177 J. Hoppner. Mrs. Benwell, by W. Ward, *second state*

178 J. Hoppner. Elizabeth, Countess of Mexborough, by W. Ward, *second state*

179 C. Read. Elizabeth, Duchess of Hamilton and Argyll, by J. Finlayson, *first state* (*C. S.* 1)
[*See* Illustration.]

180 C. Read. Maria, Countess of Coventry, by the same, *first state*

181 G. Morland. The Entangled Kite, by W. Ward, *proof with etched letters*

182 G. Morland. Fishermen going out, by S. W. Reynolds

183 G. Morland. Peasant and Pigs, by J. R. Smith

184 Lord Clive, by F. Bartolozzi, after N. Dance, *printed in bistre*

185 Miss Hunter, by Val. Green, after Calze, *first state*

186 Lady's Maid soaping Linnen, by P. Dawe, after H. Morland; Eloisa, by T. Watson, after Gardner, *first state* 2

187 Miss Brunton as "The Child of Nature," *open-letter proof, in bistre*

188 June, by F. Bartolozzi, after Hamilton, *proof before all letters, in bistre*

189 Mrs. Robinson, by Stanier, after Engleheart, *in bistre*

190 Lady Catherine Beauclerc, by F. Bartolozzi, after Cotes; The Fair Alsacien, by the same, after Kauffman, *proofs, printed in red* 2

END OF SALE.

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1916.

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CATALOGUE OF A TWO DAYS' SALE

OF

Engravings, Drawings and Modern Etchings.

FIRST DAY ... ... ENGRAVINGS, &c.
SECOND DAY ... ... MODERN ETCHINGS.

Days of Sale.

First Day	Thursday,	10th August	Lots 1 to 219
Second Day	Friday,	11th August	Lots 220 to 445

1916.

A CATALOGUE OF A TWO DAYS' SALE

OF

Engravings, Drawings & Modern Etchings

THE FIRST DAY comprising

DRAWINGS BY OLD MASTERS AND OTHERS, INCLUDING TWO WATER-COLOUR DRAWINGS BY W. M. THACKERAY;

ENGRAVINGS, BY J. SMITH, J. WATSON, H. ALKEN, J. McARDELL, J. FABER, AND OTHER XVIIIth CENTURY MASTERS;

ETCHINGS,

BY REMBRANDT VAN RIJN, W. HOLLAR, LUCAS VAN LEYDEN, ETC.;

FINE SETS OF AQUATINT VIEWS OF QUEBEC, NIAGARA, ETC. IN COLOURS;

SKETCHES FOR "PUNCH," BY THE LATE SIR J. TENNIEL *(Sold by Order of the Executors)*;

ARUNDEL SOCIETY PUBLICATIONS, ETC.

THE SECOND DAY:

MODERN ETCHINGS

COMPRISING

Properties of Lieutenant Hollins, of P. Norman, F.S.A., and from Various Private Sources and Collections,

AND INCLUDING FINE IMPRESSIONS OF THE WORK OF SIR SEYMOUR HADEN, J. M. WHISTLER, SIR F. SHORT, R.A. P.R.E., A. ZORN, A. LEGROS, E. BÊJOT, A. APPIAN, J. McBEY, F. BRANGWYN, A. AFFLECK, AXEL HAIG, J. ISRAELS; ALSO

A FEW MODERN DRAWINGS, BY SIR E. BURNE-JONES, PATRICK NASMYTH AND W. ROTHENSTEIN.

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On THURSDAY, the 10th of AUGUST, 1916, and following Day,

AT ONE O'CLOCK PRECISELY.

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II. No person to advance less than 1s.; above five pounds, 2s. 6d.; and so on in proportion.

III. All lots are sold subject to the right to impose a reserve; and subject to the right to bid by, or on behalf of, the seller.

IV. The purchasers to give in their names and places of abode, and to pay down 10s. in the pound, if required, in part payment of the purchase money; in default of which the lot or lots purchased to be immediately put up again and resold.

V. The lots to be taken away, at the buyer's expense immediately after the conclusion of the sale; in default of which Messrs. Sotheby, Wilkinson & Hodge will not hold themselves responsible if lost, stolen, damaged, or otherwise destroyed, but they will be left at the sole risk of the purchaser. If, at the expiration of One Week after the conclusion of the sale the books or other property are not cleared or paid for, they will then be catalogued for immediate sale, and the expenses, the same as if re-sold, will be added to the amount at which the books were bought. Messrs. Sotheby, Wilkinson & Hodge will have the option of reselling the lots uncleared either by public or private sale without any notice being given to the defaulter.

VI. All the books are presumed to be perfect, unless otherwise expressed; but if upon collating, any should prove defective, the purchaser will be at liberty to take or reject them, provided they are returned within *Ten Days after the conclusion of the sale, when the purchase-money will be returned.

VII. The sale of any book or books is not to be set aside on account of any worm holes, stained or short leaves of text or plates, want of list of plates, or blank leaves or on account of the publication of any subsequent volume, supplement, appendix, or plates. All the manuscripts, autographs, all magazines and reviews, all books in lots, and all tracts in lots or volumes, will be sold with all faults, imperfections and errors of description. The sale of any illustrated book, lot of prints or drawings is not to be set aside on account of any error in the enumeration of the numbers stated, or error of description.

VIII. No Imperfect Book will be taken back, unless a note accompanies each book, stating its imperfections, with the number of lot and date of the sale at which the same was purchased.

IX. To prevent inaccuracy in the delivery, and inconvenience in the settlement of the purchases, no lot can on any account be removed during the time of sale.

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CATALOGUE

OF

ENGRAVINGS. DRAWINGS AND MODERN ETCHINGS.

FIRST DAY'S SALE.

Various Properties.

ARUNDEL SOCIETY'S PUBLICATIONS.

FRAMED.

LOT		
1	The Hunt, after Romanino	1
2	Interior of the Piccolomini Library at Siena, after Marchi	1
3	St. Francis preaching before Pope Honorius III, after Giotto; and Sixtus V giving audience, after Melozzo da Forli	2
4	The Presentation in the Temple, after Luini; The Transfiguration, after Perugino; and Christ and Mary Magdalene in the Garden, after Fra Angelico	3
5	St. Peter and St. Paul raising the King's Son, after Masaccio; St. Peter and St. John healing the cripple, after Masolino; St. Peter and St. John healing the sick; and St. Peter and St. John giving alms, after Masaccio; and two others	6
6	St. John the Baptist with St. Benedict; and St. Lazarus with St. Celsus, after Montagna	2
7	St. Giles and St. Jerome; St. Blaise and St. John the Baptist; The Angel Gabriel and the Virgin Annunciate; Christ bearing the Cross; The Internment and Resurrection of Christ; and The Crucifixion, after Hans Memling, *nine on five sheets*	5

8 Æneas Sylvius Piccolomini receiving the cardinal's hat; and Angels Adoring, after Benozzo Gozzoli 2

9 Judocus Vyts and his wife with their patron saints, after Van Eyck; and The Ecstacy of St. Catherine, after Bazzi 2

10 St. Peter and St. Paul before Nero, after Filippino Lippi; and four Heads from different frescoes 5

11 The Prophet Jeremiah, after Michael Angelo; The Resurrection of Christ, after Pietro della Francesca; St. Anthony of Padua healing the foot of a young man, after Titian; and Jesus and his Disciples at Emmaus, after Fra Bartolomeo 4

12 Engravings from the Frescoes, by Fra Angelico; and Engravings from the Frescoes in the Piccolomini Library 15

ENGRAVINGS.

13 The Prodigal Son, and other Engravings and Woodcuts, by A. Dürer 7

14 The Presentation in the Temple, by Rembrandt; and two others 3

15 Etchings, by W. Hollar, Lucas Van Leyden; and other Engravings 29

DRAWINGS.

16 King Lear, by W. Blake, *water-colour drawing* 1

17 A Pencil Drawing of a seated Warrior, by W. Blake 1

18 Cupids; Soldiers; and a Group of three Figures, by Cipriani 3

19 A Lady and Gentleman seated, by T. Gainsborough; and another 2

20 A Girl seated on the bank of a stream, by F. Wheatley; and a Landscape, attributed to J. M. W. Turner 2

21 Bardolph, by John Hamilton Mortimer, *with the engraving*; and another of the Shakespeare Heads, by the same artist 2

22 A Pencil Drawing of a House and Garden, by P. Nasmyth 1

23 Portraits of celebrated Artists and Writers; The Artists' Corner at the Chat Noir; another, by W. J. Hennessey; and an Italian Girl, by Henri Regnault 4

24 The Blind Fiddler, and a Boy and Girl, by W. Mulready 2

25 View of Naples, by P. Sandby 1

26 Mr. Perkins' Ball: Two Illustrations by W. M. Thackeray, *in water-colours, with the portrait of himself* 2

27 Abraham and Lot's Departure from Haran, by Sir Benjamin West 1

28 A Whisky Still; and another of a Group of People, by Sir David Wilkie, *initialled* D. W. 2

29 Two Drawings of Soldiers, by J. Parrocel, *with the engravings of the same*; A Beggar, by N. Lancret; and others, by Thevenin, Mignard, etc. 12

30 Charity, by G. Chiari; Female Figure, by J. Romain; and six others 8

31 The Descent from the Cross, and another, by Martin de Vos; and two other Drawings, by Abraham and M. Diepenbeck 4

32 A Saint, *pencil drawing on vellum*, by A. Vandyck; Cupids and another, by Henry van Balen; and two others 5

33 A Battle Scene, by Vander Meulen; A Battle, by G. Holt, and the engraving of the same; and three others 6

34 A Cavalry Charge, by C. Vernet; and a View of Naples, by H. Vernet 2

35 The Holy Family, and two others, by P. F. Mola; and a Group of Monks, by B. Mola 4

36 Cupids; two Hunting Scenes; and another, by La Farge 4

37 Military Scenes, by P. Wouvermans 3

38 Christ in the Wilderness; The Stoning of St. Stephen; and another by C. Le Brun 3

39 A Monk, and a Group of three Figures, by Titian 2

40 The Descent from the Cross; The Last Supper; and two others, by P. P. Rubens 4

41 The Descent from the Cross, by Baccio Bandinelli; The Nativity, by Parmigiano; and another, by Giulio Romano 3

42 The Last Supper, by Paul Veronese; The Judgment of Paris, by Giordano; and another, by Carlo Maratti 3

43 Juno; The Head of Christ; and another, by Carlo Maratti 3

44 Two Landscapes, by Annibale Carracci; The Death of a Saint, by Agostino Carracci; and The Holy Family, by Ludovico Carracci 4

45 The Last Judgment, by Archangelo Salimbeni 1

46 Portrait of a Cardinal ; Mary and the Dead Christ ; and Hercules slaying the lion, by Titian 3

47 The Martyrdom of a Saint ; A Massacre ; and two others, by P. da Cortona 4

48 Cupids ; The Virgin crowned ; and a Man and Woman, by Guido Reni 3

49 A Study of the Nude ; Two Women with a child ; and two other Drawings, by Guercino 4

50 Diana and Actaeon, by R. Sadeler ; a Landscape, by A. Bloemart ; a Wood, by A. Waterloo ; Seashore, by H. Swanevelt ; and four other Drawings 8

51 A Monk, and A Massacre, by Joachim Sandrart 2

52 A Battle Scene, by Crispin de Passe 1

53 Two Men Playing Cards, by Rembrandt ; *from the W. Esdaile collection* 1

54 Pegasus, and The Muses ; The Holy Family ; and another, by Le Sueur 3

55 Two Cupids, by J. De Wit ; Nude Child, by Boucher : Child and Dog, by Watteau ; and The Birth of Venus 4

56 Nude Female, by Barthelémy ; Design for a Ceiling, by A. Chenavard ; and two other French Drawings 4

57 Group of Cupids, and three other Drawings, by Fragonard 4

58 A Dead Woman, by J. B. Greuze, *in red chalk* 1

59 Christ Enthroned, and two other Scriptural subjects, by B. Picart 3

60 Landscape with building, by Gabrielle Perelle, *on vellum* 1

61 River Scene, by Claude de Lorraine ; A Temple by a river, by J. F. Ermels ; Scriptural Subject, by Poussin ; and A Procession 4

62 A Marriage, by Spagnoletto ; Martyrdom of St. Lawrence, by L. Cangiasi ; Apollo and The Muses, with the engraving ; and six other Drawings 10

63 The Fates, and The Adoration of Christ, by H. Goltzius 2

64 The Trinity, and A Battle Scene, by Paul Veronese ; and three other Drawings 5

65 The Nativity, by F. Franken; A Saint, by M. de Vos; Christ and the Virgin Mary, by J. Luyken; and six other Drawings of the Dutch and Flemish Schools 9

66 Bacchanalians, pencil drawing by Vasari; Cupid Bound, by Procaccini; Lot and his Daughter, by Possenti; and others by C. Bocciardo, M. Venusti, Farinato, etc. 14

67 The Crucifixion, by Leoni; Christ Healing the Sick, by B. Schidone; The Day of Judgment, by G. B. Benaschi; and other Italian Drawings 11

68 The Crucifixion, by G. Muziano; The Immaculate Conception, by J. Cortese; Virgin and Child, by Zennaro; and other Drawings of the Italian School 12

69 The Feast of Pentecost, by C. Procaccini; and other Drawings by S. Conca, etc. 14

70 Massacre of the Innocents, by S. da Pesaro; Virgin and Child, by N. Berratoni; and other Drawings of the Italian and Spanish Schools 7

71 Perseus and Andromeda, by Maturino; Conversion of Saul, by B. Garofalo; and four others 6

72 Justice, by P. Tester; Group of Women and Children, by A. Podesta; Cupids at Play, by L. Cambiagi; and seven other Drawings 10

73 Virgin and Child, by A. da Bologna; St. Jerome, by G. Palma; Virgin and Child, by Garbieri; and other Drawings by Baciccio, Pierino, etc. 12

74 Landscapes, by Kobell, L. Muntz, F. Bolognese, L. Piraud, L. G. Blanchet, and others 8

75 Martyrdom of a Saint, by A. F. de Sagre; and other Drawings by C. Salviati, Romanelli, L. Fontana, Bernini, and others 16

76 Charge of Austrian Cavalry, by C. Gessner; Battle Scene, by G. Cortesi; and two other Military Scenes 4

77 Christ before Pilate, and Christ Preaching, by C. R. Ryley; Satan, by J. F. Shill; The Bay of Naples, and Near Naples, by Jacob More; and two other Drawings 7

78 Shipping, by J. T. Serres; Font at Westleigh, Gloucestershire, by J. E. Millais; Portraits of Charles Dickens and Lord Byron; Caricature, by P. Z. Ghezzi; etc. 11

79 Portfolio, on stand, *size* 40 *in. by* 28 *in.*

80 A large Scrap-book of Old Paper, $30\frac{1}{2}$ *in. by* $22\frac{1}{2}$ *in.*

81 Scrap-book, containing Swiss, Italian, and other Views, *Old Master etchings*; Russian, Turkish, Persian and other Portraits

82 Scrap-book, containing Portraits of Paul, Czar of Russia, mezzotint by R. Dunkarton; Catharine II, by J. Lante; Anne I, by Wagner; Paul I, by Klauber, after Voille; Catharine II, by J. Walker, *engraved from a cameo*; and other Russian and English Portraits 47

83 Scrap-book, containing Coloured Views in Switzerland and Italy, Costumes, Portraits, etc.

84 "Costume Parisien," thirty-four plates in colours, period from 1799 to 1805 34

85 Scrap-book, containing twenty-one Indian Drawings 21

86 Description des Nouveaux Jardins de France; and three other books 4

87 British and Foreign Dogs, by W. R. Smith; Horse and Lion, and two other engravings, by George Stubbs; and two other Plates of Dogs 18

88 Early Etchings, by Ostade, Hollar, etc. 6

89 Two Water-Colour Drawings of Birds; and other Drawings of Views in Italy, etc.; and Engravings of Views in Switzerland 24

90 Sebastian Joseph Carvalho, *large line engraving* 1

91 Mrs. Mee, by H. Meyer, after Anne Mee 1

92 Queen Henrietta Maria, by W. Hollar; Rubens and his wife, by J. Summerfield, after Rubens and Snyders; and four others 6

93 Four large line Engravings of Views of Naples, by G. Hackert 4

94 Vue de la Ville d'Avignon, by Martini, after J. Vernet; Vue du Port de Cadix, by Allix, after Noel; and View of Rome, by G. Hackert 3

95 The History of Esther, by J. Beauvarlet, after F. de Troy 7

96 Early Italian Etchings, and other Line Plates 14

97 Views of Milan, by and after Aspar 16

98 Views of Venice; and other English and Foreign Topography *a parcel*

99 Southwark Fair, The Rake's Progress, The Harlot's Progress, Four Times of the Day, The Four Election Plates, and other Engravings, by W. Hogarth, *mounted in a volume*

100 Mr. Johnstone as Sir Callaghan, by W. Ward, after M. A. Shee

101 Lord Nelson, by G. Clint, after Allison, *proof before all letters, framed* 1

102 Napoleon, by J. Longhi, after Le Gros 1

103 Lady Elizabeth Lee, by E. Fisher, after Sir J. Reynolds 1

The Property of a Collector.

104 The Set of Six Views of Quebec, *aquatints, printed in colours, very fine*: Cape Diamond and Wolf's Cove from Point à Pizeau, by C. Hunt, after Lieut.-Col. Cockburn; The Ice formed between Quebec and Point Levi, by J. Stewart, after Lieut.-Col. Cockburn; Quebec, from below Aubigny Church, Point Levi, by H. Pyall, after Lieut.-Col. Cockburn; View of the Falls of Montmorency, by C. Hunt, after Lieut.-Col. Cockburn; The Cove of Montmorency, as it appeared in 1829, by C. Bentley, after Lieut.-Col. Cockburn; The Lower City of Quebec, from the Parapet of the Upper City, by C. Hunt, after Lieut.-Col. Cockburn 6

105 The Set of Six Views of the Falls of Niagara, *aquatints, printed in colours, very fine*: View of Table Rock and Horse Shoe Fall, by C. Hunt, after Lieut.-Col. Cockburn; General View above the English Ferry, by J. Edge, after Lieut.-Col. Cockburn; View of the Horse Shoe Fall, from below Goat Island, by C. Hunt, after Lieut.-Col. Cockburn; View from the Upper Bank, English Side, by C. Hunt, after Lieut.-Col. Cockburn; View of the American Fall, from Goat Island, by C. Bentley, after Lieut.-Col. Cockburn; View of the Horse Shoe Fall, from Goat Island, by C. Hunt, after Lieut.-Col. Cockburn 6

106 Twelve Views of the Ionian Islands, by R. Havell, after J. Cartwright, with the letterpress, *aquatints, printed in colours* 12

107 Coloured Views of Twickenham; St. James's Park; Kensington Palace; Greenwich; etc. 9

108 Lithographic Sketch of the North Bank of the Thames, from Westminster Bridge to London Bridge, 1825, *in original wrapper* 1

109 Chelsea; Putney Bridge; and Lambeth, by Stadler, after Farington, *aquatints, in colours*; and other Views of Isle of Thanet; Oxford; Clifden; River Avon; and some fancy subjects 36

110 March of the Guards towards the Sea Coast, by C. Sheringham, after Atkinson, *coloured* 1

111 Coronation of George IV; The Queen returning from the House of Lords; The Arrival at Brandenburgh House, by Duborg, *aquatints, in colours*; House of Lords; etc. 7

112 Roman Costumes, by C. Hullmandel; and Welsh Costumes, *lithographs, in colours* 11

113 St. Petersburg; Paris; Florence; and Amsterdam, *line plates, coloured* 7

114 Cupid Wounded, *circle*; A Young Shepherd, by H. R. Cook, after R. Cosway; and The Favourite Rabbit 3

115 John, Earl of Egmont, by J. McArdell, after Hudson; and other Portraits 16

116 Pedestrian Hobbyhorse; Caricatures; and Plates to the Keepsake 63

117 The Relief of Gibraltar, by Lerpinière, after R. Paton; and Views of Rome, by Piranesi 9

The Property of a Lady of Title.

118 Sir Thomas Lawrence, as a boy, by J. K. Sherwin, *proof before letters*; William Neild, by J. Jehner, after Parry; small Line Prints, by Fittler, after G. Morland; etc. 11

119 Flora Macdonald, by J. Faber, after T. Hudson 1

120 Edward Russell, Earl of Orford; and Laurence Hyde, Earl of Rochester, by Houbraken, *proofs* 2

121 Palemon and Lavinia, by R. Read, after W. Bigg, *printed in colours* 1

122 The Baptism of the Eunuch; and Christ Preaching, by Rembrandt 2

123 The Bull, by A. Liernur, after P. Potter, *in colours*; Helena de Sieveri, by Visscher, after Vandyck; and Etchings of Animals, by N. Berghem 9

124 The Road to Ruin, by L. Flameng, after W. P. Frith; Venice, by J. T. Willmore, after J. M. W. Turner; and other modern Engravings

125 Benjamin Franklin, by E. Girardet, after A. Scheffer; and A Literary Party at Sir Joshua Reynolds, by G. D. Thompson, after J. E. Doyle 2

126 A Scrap Book, containing Portraits, Fancy Subjects, Costumes, and Drawings of Animals 1

127 A large Scrap Book, containing Modern Engravings, Lithographs, etc. 1

128 A large Scrap Book, containing Modern Engravings, Chromolithographs, *in colours*, etc. 1

FROM

The Collection of the late Thomas Pryce, Esq.

J.P., *of Pentre, Heylin Hall, Montgomeryshire.*

DRAWINGS.

129 Study of a Woman's Head, *in chalk*; and other Drawings, *in water-colours and sepia* 12

130 Landscape, by W. Roelofs, *in chalk*; Windmill, by H. Bilders van Bosse; and other Seascapes and Landscapes, *in pencil and chalk* 6

131 Village Scene, by C. Springer; River Scene, by K. Karsen; Seascape, by A. van Buist; and another River Scene, *drawings in sepia* 4

132 View of a Town, by Kleyn; and Seascapes, by Schietger, A. A. de Meyer, Koster, K. Karsen, and Waldorp; and three others 9

133 Costumes and Figure Subjects, by C. Meyer, Valerio, L. Chantel, J. G. Smits, and others, *drawings in water-colours, pencil and chalk* 8

134 Greenwich Hospital, *in sepia*; Egmond van See, by E. W. Cooke, 1838, *in pencil*; and two other Drawings of a Dog, and Font at Welshpool 4

135 Sleeping Child, by T. Schwartse, *drawing in red chalk* 1

136 Cottage Interior, by H. C. Tenkate; A Village, by J. Ruyten; Landscape, by W. E. van Starkinborgh; and A River Scene, by J. L. V., *drawings in water-colours* 4

137 Seascape, by W. van Deventer; Scene in a Wood, by H. van Hove; River Scene, by J. Weissenbruch; and two others, *water-colour drawings* 5

138 Mater Dolorosa, by Jacquand, *pencil drawing*; Girl at a Window, by P. Molyn, *sepia drawing*; and three Figure Subjects 5

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139 Old Fort near Boulogne; Conway; and other Views, Caricatures, and Fancy Subjects, *drawings in water-colours and pencil*

140 Scene in the French Revolution, by Robert Cruikshank, 1847, *water-colour drawing, signed and dated* 1

141 The Bay of New York, looking to the Narrows at Staten Island, taken from the Brooklyn Heights; The Bay of New York, taken from the Brooklyn Heights; The City of New York, taken from the Brooklyn Heights; Part of Glens Falls and Factory, viewed from the East; and Louisville, looking up the Falls of Ohio, *five original water-colour drawings* 5

142 A large Collection of Engravings relating to Greenwich and Kent: Portraits, Caricatures and Fancy Prints, including Greenwich Park, 1736, *line plate, proof before all letters*; East Prospect of Dr. Flamstead's House, by J. Simon; Greenwich, view taken in a Balloon, *lithograph, three impressions*; Royal Palace, East Greenwich, by J. Basire; Greenwich Hospital, *line plate, sold by H. Overton*; Greenwich, by S. & N. Buck; Greenwich Hospital, by S. Malgo, after L. Belanger, *aquatint, in colours*; Greenwich Hospital, by H. Hulsbergh; the same, by Millam; the same, by R. G. Reeve, after S. Owen, *aquatint, in colours*; Two Views of Greenwich, by J. C. Stadler, after J. Farington; Embarkation of George IV at Greenwich, by R. Havell, *aquatint, in colours*; Lord Nelson lying in State, by M. Merigot, after C. A. Pugin, *aquatint, in colours*; The Greenwich Pensioner, *mezzotint, published by Laurie and Whittle*; and Views of Tunbridge Castle, Sheerness, Lee and Lewisham, *aquatints* *in a portfolio*

143 Topographical, Fancy Subjects, Caricatures, etc., *some in colours a parcel*

144 Set of Sixteen Plates, illustrating Russell's Life of Tom Moore, and other Portraits 64

145 The Modern Prometheus, by Cruikshank; Napoleon Buonaparte, "The Little Corsican Monkey," by Lee, and other Caricatures and Caricature Portraits (16)

146 North Cray Place, by C. Lewin, 1827; Billingsgate Dock; Greycoat School, and other Water-colour Drawings of Greenwich (9)

FRAMED.

147 Two Drawings, *on one sheet*—"Nursing the Poor," and "Nursing the Rich," by Tom Browne, *signed and dated Oct.* 1908 1

148 Water-colour Drawings of Views of Naples, *fifteen in three frames* (15)

149 Lake and Mountain Scene with cattle, by David Cox, *water-colour drawing* 1

150 Seashore with fishing boats, by David Cox, *water-colour drawing* 1

151 Nude Female holding an urn; Figure of a Man, by A. del Sarto; and A Nude Study of a Man, by Titian 3

152 The Return from Coursing, by A. Cardon, after W. Hamilton, *coloured* 1

The Property of a Lady.

153 Unkennelling; Breaking Cover; Full Cry; and The Death, by Sutherland, after Alken, *set of four, in colours* 4

154 Set of four—Fox-hunting, by Reeve, after Wolstenholme, *in colours* 4

155 Grouse Shooting; Partridge Shooting; Duck Shooting; and Snipe Shooting, by Hunt, after Turner, *in colours* 4

156 September, by H. Pyall, after F. C. Turner; and Sancho, by C. Turner, after Marshall, *in colours* 2

157 The Meet, by H. Alken, after W. P. Hodges; and Shooting, *aquatints, in colours* 2

158 Set of four—Fox-hunting, by R. G. Reeve, after H. Alken, *in colours* 4

159 Partridge Shooting, *coloured mezzotint, published by Carington Bowles* 1

160 The Country Club, by Florio, after Bunbury ; and The Smoaking Club, by C. Knight, after Bunbury, *coloured* 2

161 Four—Fox-hunting, by C. Bentley, after H. Alken, *in colours late impressions* 4

162 Fighting Cocks, by R. G. Reeve, after F. Marshall, a pair, *aquatints, in colours* 2

163 Fighting Cocks, a pair, *aquatints, in colours, late impressions* 2

164 Breaking Cover and The Death ; and Fox-hunting, by T. Sutherland, after H. Alken, *late impressions* 4

165 Possession and Anticipation, by H. Pyall, after Pollard ; and A Rencounter in a Farmyard, and Pheasants in Danger, by H. Pyall, after G. Jones, *late impressions* 4

166 Melton Mowbray Hunt, *published by S. & J. Fuller, late impressions* 12

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167 Duchess of Cleveland, by J. Smith, after Kneller ; Venus and Adonis, by B. Lens ; and Robinetta, after Sir J. Reynolds 3

168 Cardinal Mazarin, by Nanteuil, after Van Mol (*Dumesnil* 175), *first state* 1

169 Claude Regnauldin, by Nanteuil (*D.* 216), *first state* 1

170 William II of Orange, by Sailliar, after G. Honthorst, *proof before the title* 1

171 Miss Cunliffe, by J. Watson, after F. Cotes 1

172 The Young Lovers, after A. Drummond ; The Thatcher and The Peasant's Repast, after Morland, *reproductions* 3

173 Boy with rabbit, by E. J. Dumee, after A. Van Assen, *in colours* 1

174 View of Greenwich, by W. Hollar ; and North Prospect of Canterbury, by W. Hollar 2

175 Greenwich Hospital, by Parr ; The Proposed Gravesend Rail Road, *coloured lithograph* ; Greenwich Hospital, after C. White, *coloured aquatint* ; Royal Observatory, Greenwich : and another of Greenwich Hospital 5

176 Specimen of Penmanship Masonry Universal; three Engravings relating to Nelson's Funeral; Miss Tree as "Viola," *in colours*; and three others 9

177 Napoleon, full-length, seated on throne, by W. Say, *mezzotint, framed* 1

SKETCHES FOR "PUNCH" BY SIR JOHN TENNIEL.

(SOLD BY ORDER OF THE EXECUTORS.)

UNFRAMED.

178 ARMENIA'S APPEAL

ARMENIA (*bitterly*): "Guardships! But—will none of you draw the sword to save *me?*" (*Armenia is at her last gasp. Telegram in "Westminster Gazette"*). — *Punch, Dec. 21, 1895.*

179 AN APPEAL

INDIA: "I have found the *men*, Sahib! Why should I find the money too?"

JOHN BULL: "'Pon my word, my dear, I really don't see why you should!"—*Punch, June 13, 1896.*

180 GOD SAVE THE KING!

Punch, May 21, 1898.

181 GIVING HIM A LIFT

FARMER BULL (*to John Chinaman*): "You stick to me, Johnnie, we'll go to market together, and I'll see that no one 'bests' you."—*Punch, March 12, 1898.*

182 THE SOONER THE BETTER

FIRST PORTER (*A. J. B.*): "Come, mate, put your back into it—we've got to shunt THIS before we can go off duty!"—*Punch, Aug. 17, 1895.*

183 "A TIMPORARY OBSTHRUCTION"

TRUCULENT TIM: "Git out o' the road, is it? Bedad, who's to make me?"—*Punch, Aug. 31, 1895.*

184 THE LEARNED WELSH GOAT

DAME AP. ASQ-TH: "Now, Taffy, what's the next letter?"—*Punch, Feb. 23, 1895.*

185 PAN THE POSTER

PAN: "Ha, ha! Who said that I was dead, and Panic Fear a thing of the Arcadian Past?"—*Punch, Sep. 24, 1892.*

186 A CORONATION GREETING

PEACE (*to the Czar*): "I was your father's friend—let me be yours!"—*Punch, May 30, 1896.*

187 THE JUNIOR PARTNER

GERMAN EMPEROR (*the head of the Firm*): "Look here, Umberto, all we can say is, if you drop any more in 'Abyssinians' we may have to dissolve partnership."—*Punch, March 21, 1896.*

188 THE LOYALISTS DISLOYAL, OR THE GARRISON GONE OVER

CAPTAIN OF THE WATCH (*A. J. B-lf-r*): "My liege! The Irish hosts, at length united, are at the gates! Our loyal garrison espouse their cause!"

THE BARON (*Lord S-l-sb-ry*): "Then, by my halidom, our goose is cook'd!" (*From a doosid old Play*).—*Punch, Jan. 9, 1897.*

189 DREAMING TRUE

Punch, Dec. 10, 1898.

190 THE HORSE AND THE LOADED ASS

"A man, who kept a horse and an ass, was wont in his journey to spare the horse and put all the burden upon the ass's back." (*H-nry Ch-pl-n's "Æsop's Fables"*).—*Punch, May 2, 1896.*

191 THE PARLIAMENTARY "GRAND NATIONAL"

RIGHT HON. ARTHUR B——: "This is a nasty one!—But it's nothing to the next."—*Punch, April 7, 1894.*

192 THE NEW LOT

ARTHUR B-LF-R (*Ringmaster of Royal Westminster Circus—aside*): "Tommy Atkins is safe enough; hope 'Paddy' will do; but don't quite like the look of Vestryman."—*Punch, May 22, 1898.*

193 GOOD DOG

L-RD S-L-SB-RY: "Very useful dog this—may want him again!"

THE UNSPEAKABLE (*over the wall—aside*): "Oh, Lor'!"—*Punch, Oct. 12, 1895.*

194 A QUESTION OF THE DAY

ENTERPRISING BRITISH ELECTION AGENT: "Beg Pardon, Mr. Krooger, but can't you give us any idea when the war will be over, so that we can arrange for our General Election?"—*Punch, May 2, 1900.*

195 PERQUISITES

L-NSD-WNE (*Lord S-l-sb-ry's "Man"*): "Governor says he's no further use for 'em. Flatter myself they're a very good fit."—*Punch, Nov. 7, 1900.*

196 CALM AND PEACE

LORD S-L-SB-RY (*Skipper*): "Well, Arthur, we've won our races—and now we can take it easy."—*Punch, Aug. 24, 1895.*

197 THE "WHITE ELEPHANT"

PRESENT PROPRIETOR (*loq.*): "See here, governor, he's a likely looking animal—but *I* can't manage him. If YOU wont take him *I must let him go.*"—*Punch, Oct. 22, 1892.*

198 THE PITY OF IT

OTHELLO (*S. Africa*): "Cassio, I love thee: but never more be officer of mine."—*Punch, May 16, 1896.*

199 A CHINESE PUZZLE

SENTRY: "Who goes there?'

LI HUNG CHANG: "Friend! You know me very well—a friend to everybody!"

SENTRY: "H'm! Give the countersign!!"—*Punch, Sept. 12, 1900.*

200 ANOTHER "PIN PRICK"

LORD SALISBURY: "*A propos* of Madagascar, Madame, and in view of the approaching anniversary of your pledges, permit me to draw your attention to the fact that I am still respectfully awaiting their fulfilment!"

MADAME LA FRANCE: "What! More bullying!—(*to herself*)—I must keep up appearances!!"—*Punch, Jan. 18, 1899.*

201 YOU GO FIRST!

Punch, March 20, 1897.

FRAMED.

202 THE GOOD SAMARITAN, after Rembrandt, *contemporary copy* 1

The Property of a Lady.

203 The Pedlar; The Smokers; and An Interior, by A. van Ostade 3

ETCHINGS BY REMBRANDT.

204 Rembrandt and his Wife (*Bartsch*, 19) 1

205 Rembrandt Drawing (*B.* 22), *two impressions* 2

206 Abraham caressing Isaac (*B.* 33) 1

207 Abraham's Sacrifice (*B.* 35) 1

208 Joseph telling his Dreams (*B.* 37): and The Circumcision (*B.* 47) 2

209 Christ and the Woman of Samaria (*B.* 70) 1

210 The Raising of Lazarus (*B.* 72), *the small plate*; and The Raising of Lazarus (*B.* 73), *the large plate* 2

211 The Crucifixion (*B.* 80) 1

212 The Prodigal Son (*B.* 91) 1

213 The Baptism of the Eunuch (*B.* 98) 1

214 St. Jerome Praying (*B.* 101); and The Pancake Woman (*B.* 124) 2

215 The Game of Kolf (*B.* 125); and Three Peasants Travelling (*B.* 131) 2

216 John Lutma (*B.* 276) 1

217 John Uytenbogaert; John Asselyn; and The Angel appearing to the Shepherds, by Rembrandt, *late states* 3

218 The Raising of Lazarus (a copy); The Nativity; The Holy Family; and other subjects, by Rembrandt, *late states* 8

219 The Three Pigs, by Karel du Jardin; The Descent from the Cross; The Burgomaster Six; etc., copies of Rembrandt 10

SECOND DAY'S SALE.

The Property of F. C. Fitch, Esq.

MODERN ETCHINGS.

AXEL H. HAIG.

LOT		
220	Chapel of the Madeleine, Troyes	1
221	The Floating Market, Stockholm	1
222	Ulm	1
223	Interior of Cathedral, Barcelona	1
224	The Cloisters, Westminster; The Round Tower, Windsor; South Aisle, Henry VII's Chapel, Westminster; and a Cloister Garden	4
225	The Chapel of the Sacrament, St. Mark's, Venice; The Baptistry, St. Mark's, Venice; The Madonna in the Market, Venice; and The Chapel of St. Clement's, Venice	4
226	A Hill Town, Navarre; St. Denis, Paris; and Vitry, Britany	3
227	Strasburg; Entrance to the Mosque of Mahomet Bey, Cairo; and Old Boat Wharf, Venice	3
228	The Church of the Dominicans; The Towers at Laon; and another	3
229	Pampeluna: returning from the Fair	1
230	"If Music be the food of love, play on," by R. W. Macbeth, after W. Q. Orchardson, *signed proof*	1
231	Banquet of the Officers of the Archers of St. Adrian, by Mortimer Menpes, *signed proof*	1
232	Towing in the Old Temeraire, by H. R. Roberts, after J. M. W. Turner; H.M.S. Victory; and The Armada sailing from Ferrol, by D. Law, after O. W. Brierly, *signed proofs*	3

233 A Stern Chase is a long one ; Divided Love ; and Congratulations, all after E. Blair Leighton, *signed proofs* 3

234 The Queen of Swords, by P. A. Massé, after W. Q. Orchardson, *signed proof* 1

235 The Countess of Warwick, by Scott Bridgewater, after G. Romney, *signed proof* 1

236 Clytie, by Scott Bridgewater, after Lord Leighton, *signed proof* 1

237 Mrs. Herkomer, after H. Herkomer, *signed proof* 1

238 Blossoms, by M. Cormack ; Cattle, by B. Bradley ; Day Dreams, after Lord Leighton ; and Flora 4

239 Les Bravi, by L. Dantrey, after Meissonier, *signed proof* 1

240 La Rixe, by E. Chiquet, after Meissonier, *signed proof* 1

241 A Woman at the spinning-wheel, by Damman, after J. F. Millet, *signed proof* 1

242 Le Nouveau Né, by Bracquemond, after J. F. Millet, *signed proof* 1

243 The Hay Trussers, by Lionel Lee, after J. F. Millet, *signed proof* 1

244 The Threshers, by L. Le Couteau, after Jules Breton, *signed proof* 1

AXEL H. HAIG.

245 The South Aisle, Toledo 1

246 Westminster Abbey : the North Porch 1

247 St. Étienne, Bourges 1

248 Cathedral, Palma Mallorca : the Pulpit 1

249 Salamanca 1

250 The Court Yard, Ducal Palace, Venice 1

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251 A. F. Affleck. Linlithgow Palace, *signed proof, rare, only 105 impressions printed* 1

252 A. F. Affleck. Durham Cathedral, *signed proof, rare, only 105 impressions printed* 1

253 A. S. Illingworth. Falaise, *signed proof* 1

254 A. S. Illingworth. Rathaus, Rothenberg, *signed proof* 1

255 D. I. Smart. Le Château Gaillard, *signed proof* 1

256 Martin Hardie. A Seaboard Hamlet, *signed proof* 1

257 Martin Hardie. The Old Harbour Light, North Queensferry, *signed proof* 1

258 Sir Frank Short. A Roman Canal, Lincolnshire, after De Wint, *signed proof* 1

259 J. McBey. Logie-Buchan Ferry, *signed proof, very scarce, only* 30 *impressions printed* 1

260 J. McBey. Monnickendam, *signed proof* 1

261 E. W. Charlton. Customs House, King's Lynn, *signed proof* 1

262 E. W. Synge. Gate of the White Tower, Rothenberg, *signed proof* 1

263 M. Lalanne. Trouville (low tide) 1

264 Norman Hirst. Lady Louisa Manners, after J. Hoppner, *signed proof on india paper* 1

265 A. Appian. Le Port de Monaco; and Au Valromey (Ain), *proof before letters* 2

266 A. Legros. The Banks of the Marne, near Amiens; and The Three Cows, by J. Foxcroft Cole 2

The Property of P. Norman, Esq. F.S.A.

MODERN ETCHINGS.

J. M. WHISTLER.

267 Limehouse (*Way*, 37) 1

268 Billingsgate (*W.* 45); and Maunder's Fish Shop, Chelsea, *lithograph* (*W.* 28) 2

269 The Little Putney (*W.* 146) 1

FRAMED.

270 The "Adam and Eve," Old Chelsea (*W.* 144), *early proof, apparently before the first recorded state; from the W. Lee collection, see inscription at back* 1

SIR SEYMOUR HADEN.

271 Fulham, *second state* (*H.* 19) 1

272 H. W. MARSHALL. St. Dunstan's in the West; and The Tabard Inn, Southwark, by Percy Thomas 2

273 H. W. MARSHALL. The Stairs and St. Paul's; and Bow Church, Cheapside, *a pen-and-ink sketch* 2

LITHOGRAPHS BY T. R. WAY,

mostly Presentation Proofs from the Artist.

274 Halls of the City Companies, lithographs by T. R. Way; these proofs were given to Philip Norman, Esq. who wrote an account of the Halls which accompanied them 29

275 Hampton Court; Room in Hampton Court; Hogarth's House; Teddington Weir; Twickenham; Richmond Hill; and Strand on the Green, lithographs by T. R. Way

276 Highgate Woods; Waterlow Park; Queen's Wood, Highgate; and The House in Waterlow Park 4

277 Crosby Hall; Crosby Hall re-erected at Chelsea; Entrance to the Charterhouse; Clothfair; and Chelsea Old Church 5

278 Piccadilly Circus; The Sunk Garden, Hampton Court; and The Electric Power Station, Chelsea, lithographs in colours by T. R. Way 3

MODERN ETCHINGS.

SIR FRANK SHORT.

279 Timber Raft on the Rhine, after J. M. W. Turner (*S.* 240). *mezzotint, signed* 1

IAN STRANG.

280 Alfred Crowquill. Pen-and-ink drawing — "The Man and Arms," with inscription: "With Alfred Crowquill's friendly regards to Paul Law," *framed* 1

M. BAUER.

281 Market Day (*W.* 42); and Stamboul Coffee House (*W.* 27), *both unsigned* 2

282 A Gateway in Constantinople (*W.* 112); and Packhorses (*W.* 38), *both unsigned* 2

283 City Ramparts (*W.* 58); and Old Houses in Stamboul (*W.* 76), *both unsigned* 2

FRAMED.

JAMES McBEY.

284 Night in Ely Cathedral 1

SIR FRANK SHORT.

285 The Street, Whitstable; and A Roman Canal, *mezzotint* (*S.* 261) 2

W. L. WYLLIE.

286 Greenock; and Mine Sweepers 2

J. M. WHISTLER.

287 A Street at Saverne (*W.* 11) 1

288 The Music Room (*W.* 26) 1

ANDERS ZORN.

289 The Beadle 1

290 The Queen of Sweden 1

291 Strindberg 1

292 Dalaro 1

A. LEGROS.

293 Pont du Moulin 1

294 Le Jardinier 1

295 Le Petit Lac 1

SIR SEYMOUR HADEN.

296 Penton Hook, *trial proof* 1

297 Hester Frood: The Hay Barn; and The Beggar Boy, by P. Dawe, after Murillo, *proof* 2

M. BAUER.

298 Romance (*W.* 95); and A Colonnade (*W.* 63) 2

299 A Vizier (W. 35); and Leaving the Mosque (*W.* 61) 2

300 Market in front of a Mosque (*W.* 108); and A Wedding Party, Cairo (*W.* 17) 2

301 Outskirts of Stamboul (*W.* 4); and A Bazaar in Damascus (*W.* 97) 2

302 Entrance to a Bazaar (*W.* 105); and A Turkish Merchant, Damascus (*W.* 9) 2

303 A Bazaar in Smyrna (*W.* 13); and A Notable Visitor (*W.* 46) 2

304 The Visit (*W.* 68); Entrance to a Temple (*W.* 81); and A Tent Bazaar (*W.* 48) 3

305 The Ragpicker (*W.* 56); and Packhorses (*W.* 21) 2

306 Benares (*W.* 90); At the Ganges (*W.* 102); A Horseman (*W.* 14); and A Grand Vizier (*W.* 52) 4

G. J. PINWELL.

307 Sketch for The Great Lady (*see note at the back*); and Illustration to Catherine of the Tower, by C. Green, R.I., *black and white* 2

ROBERT W. MACBETH.

308 Phyllis on the New Mown Hay; and Sardine Boats 2

FRAMED.

P. P. RUBENS.

309 David killing the Lion, *in sepia tinted with colour* 1

*** Probably a sketch for the famous picture lost in transit to Spain. An engraving of the same subject, apparently from this sketch, is in the British Museum.

310 The Meeting of Alexander and Porus, *in pen and wash* 1

311 The Head of a Man, *in black chalk*; and The Goddess of Victory decorating the picture of a successful warrior, *in sepia and wash* 2

P. RAJON.

312 The Flower Girl, after Murillo 1

M. BAUER.

313 Jeypore 1

314 Orientals 1

To be Sold for the Benefit of the Red Cross.

A. PUGIN.

315 An interesting Volume of Original Sketches and tinted Engravings, containing twenty-eight Views of Scenes in the Metropolis, including London and the Thames from Greenwich, The Old Toll Gate at Kensington, St. James' Piccadilly, The Night Watchman, The New River, Islington Parish Church, etc. 1

The Property of a Gentleman.

SIR FRANK SHORT, R.A. P.R.E.

(*The numbers in each case refer to Mr. Strange's Catalogue*).

ALL SIGNED PROOFS UNLESS OTHERWISE STATED.

316 The Venetian Lamp (8); and The German Cupboard Front (10) 2

317 St. Magnus Church, Billingsgate (14); and The New Inn, Poole (19) 2

318 French Coast Scene, *aquatint* (29) 1

319 PER HORSE POWER per Hour, *mezzotint* (60) 1

320 Wrought Nails (62); and The Mooring Stone, Polperro (79) 2

321 The Curfew, Rye (75) 1

322 Talland, Cornwall (84); and Prisoners of War (106) 2

323 Seine Boats, St. Ives (108); and Walberswick Pier (118) 2

324 HINGHAM, NORFOLK, *mezzotint, brilliant trial proof* (117) 1

325 George's Dock, Liverpool (119); and The Breaking up of the Great Eastern, *No.* 1 (120) 2

326 The Breaking up of the Great Eastern, *No.* 2 (121); and A Quiet Evening on the Ferry over the Blyth (122) 2

327 Old Timber Wharfing at Walberswick (124); and Dinner-time on board the Timber Barque "Marie" (126) 2

328 Entrance to the Mersey from Waterloo Sands (131); and The Rope Walk, Spital Bridge (142) 2

329 Old Quay on the Nith [Glencapel] (143); and The Solway at Mid-day (144) 2

330 Low Water at Glencapel Ferry (147); and The Beach Buoy (174) 2

331 SOLWAY FISHERS, *mezzotint, on vellum* (152) 1

332 Skies-a-clearing, The Church at Kampen (163); and Het Brouwerij, Haarlem (165) 2

333 Over the Meadows to Monnikendam (168); and Sketch of Monnikendam in the distance (185) 2

334 Noon on the Zuyder Zee (173) 1

335 When the Weary Moon was on the Wane, *mezzotint* (175) 1

336 The Claypit (177) 1

337 "LUCERNE," *mezzotint* (207), *fine* 1

338 Fosdyke Bridge (217); and King's Lynn (219) 2

339 The Angler's Bridge on the Wandle (221); and An April Day in Kent (254) 2

340 A Span of Old Battersea Bridge, *aquatint* (226) 1

341 A Slant of Light in Polperro Harbour, *mezzotint, No.* 2 (228) 1

342 The Lifting Cloud, *mezzotint* (231); and Shap Fells, *mezzotint* (232) 2

343 Moonrise, Ramsgate, *mezzotint* (252) 1

344 Knaresborough, after P. de Wint, *mezzotint* (258) 1

345 Hayfield in Yorkshire, *mezzotint* (259); and Road near Oxford, *mezzotint* (270) 2

346 In the Cotswolds, *mezzotint* (271); and Eel Fishers at Volendam, *lithograph* (7*a*) 2

347 Strolling Players, Lydd (276); and The Head of Langston Harbour (281) 2

348 Church Street, Whitstable (289); and Hammersmith Bridge under Repair, *lithograph* (4*a*) 2

349 Zion House (297) 1

350 ORION OVER THE THAMES AT RANELAGH, *mezzotint, fine impression* (315) 1

351 A Volume containing about ninety Original Drawings in pencil, pen and wash, by M. Delany, dating from about 1740 to 1773. They are mainly of well-known Country Scenes in England, such as Bradley Oak in Worcestershire, Llanthony Abbey, Warwick Castle, Welbeck, Hanbury, Worcestershire, Matlock, Dovedale, Calwich; also Irish Scenes near Dublin, Downpatrick, Rathmines, Giant's Causeway, etc., together with some thirty blank sheets of hand-made paper 1

The Property of a Gentleman.

M. BAUER.

352 A Grand Vizier (*W.* 52) 1

MULREADY STONE.

353 The Corner Shop; and The Coliseum, Rome, by P. F. Gethin 2

H. WEBSTER.

354 La Maison Meline, Paris; and Rue Grenier sur l'Eau 2

ERNEST LUMSDEN.

355 The Water Gate 1

FRAMED.

MUIRHEAD BONE.

356 SAN FREDIANO 1

JAMES McBEY.

357 REPAIRING A BARGE 1

A. ZORN.

358 Auguste Strindberg 1

J. McBEY.

359 A Norfolk Village 1

SIR F. SHORT, R.A.

360 Grey Morning, Whitby 1

The Property of Lieutenant Hollins.

MODERN ETCHINGS.

A. LEGROS.

361 La Mort et le Bucheron 1

W. STRANG, A.R.A.

362 The Experts 1

SIR SEYMOUR HADEN.

363 The Breaking up of the Agamemnon (*H.* 145), *first state* 1

CL. MÉRYON.

364 St. Etienne du Mont (*D.* 30) 1

A. DÜRER.

365 The Penitent (*B.* 119) 1

J. M. WHISTLER.

366 Cadogan Pier (*W.* 79) 1

A. LEGROS.

367 Paysage d'Orage 1

A. ZORN.

368 Seaward Skerries 1

J. McBEY.

369 "1588" 1

SIR S. HADEN.

370 Mounts Bay (*H.* 127) 1

A. LEGROS.

371 La Mort dans le Poirier 1

In the Portfolio.

A. LEGROS.

372 Chaumière à la Charette 1

373 Le Village Abandonné; and La Maison du Charron 2

374 La Passarelle 1

375 The Alcazar, Toledo, by G. M. Synge; and Distant View of Glasgow, by J. Maxwell 2

SIR H. SEYMOUR HADEN.

376 Grim Spain (*H.* 186) 1

J. McBEY.

377 Gunsmiths, Tetuan 1

378 The Foveran Burn; and The Shower 2

J. M. WHISTLER.

379 Bibi Valentin (*W.* 28) 1

W. HOLLAR.

380 The Set of Dutch Ships (*P.* 1261-72), *ten only*, 1263 *and* 1269 *missing* 10

J. M. WHISTLER.

381 La Mère Gerard (*W.* 9); and Avant la Pluie, by Appian 2

A. APPIAN.

382 Marais de la Barbanche; Chenonceaux; and Village au bord de l'Eau 3

A. LEGROS.

383 Le Soir, coucher du soleil; and La Charrue attelée au repos, by Ch. Jacque 2

E. BEGOT.

384 La Cité de Paris; and Jardin du Luxembourg, Paris 2

A. AFFLECK.

385 Campo San Margharita, Venice; Paysage: and Le Buveur, after Ostade 3

E. BEGOT.

386 Le Tribunal de Commerce, Paris; and Auberge 2

J. M. WHISTLER.

387 Millbank (*W.* 67), *apparently prior to Wedmore's first state, without the word "London"* 1

A. DÜRER.

388 The Rest in Egypt (*B.* 90); and Hans Sebald Beham, Trajan (*B.* 82), *a fine impression* 2

FRAMED.

SIR SEYMOUR HADEN.

389 SHERE MILL POND, *the large plate* (*H.* 38) 1

390 A. F. AFFLECK. Edinburgh Castle, *signed proof* 1

391 A. F. AFFLECK. Dordrecht, *signed proof* 1

392 A. F. AFFLECK. Villa d'Este, Tivoli, *signed proof, only* 105 *impressions of this plate were taken* 1

393 HEDLEY FITTON. Pont St. Étienne, Limoges, *signed proof* 1

M. A. J. BAUER.

394 Procession, with camels (*W.* 126) 1

395 A Grand Vizier (*W.* 52); A Prayer Meeting (*W.* 87); and an Oriental Landscape (*W.* 3) 3

396 At the Ganges (*W.* 102); Market in front of a Mosque (*W.* 108); and a Pasha (*W.* 106) 3

397 Benares (*W.* 90); The Tower of Babel (*W.* 57); and The Visit (*W.* 68) 3

JOSEF ISRAELS.

398 The Mussel Gatherer, with child on the beach 1

SIR SEYMOUR HADEN.

399 Sawley Abbey (*H.* 148) 1

F. BRANGWYN.

400 Les Haleins 1

SIR FRANK SHORT, R.A., P.R.E.

401 The Wreck of the "Orangeman," *printed in brown, two impressions* 2

T. R. WAY.

402 The Thames at Eventide, *six signed proofs in colours, in a volume*

403 Four Lithographs of London Views, etc., *some in colours, signed, in a portfolio*

404 Sketches made on the Dutch Excursion, July 1906, etc., by the Art Workers' Guild, lithographs by W. Strang, J. Pennell, G. Clausen, R.A., T. R. Way, etc., *sixteen in a portfolio*

405 Down the River, etching by the late H. M. Marshall, R.E. 1

406 "Outs for Inns"; and "Outs and Inns"; two collections of etchings of old inns, some of them belonging to London and the suburbs, in all about 114, by the late Edwin Edwards, a friend of the artist Fantin Latour, *the first set printed by Delâtre, both in the original paper covers* 2

FRAMED.

407 Lucas, after J. Constable. Barges on the Stour, Suffolk 1

408 Lucas, after J. Constable. Yarmouth Pier, Norfolk: Morning Breeze 1

T. FIELDING.

409 Woodland Scene in Constable's Country, *water-colour drawing* 1

SIR E. BURNE JONES.

410 The Draught of Fishes, chalk drawing of Our Lord and two disciples 1

411 ~~Morning; Evening,~~ and Night, by W. Hogarth 3

412 The Lock, and The Cornfield, by D. Lucas, after J. Constable 2

413 West Country Mails at the Gloucester Coffee House, Piccadilly, by C. Rosenberg, after J. Pollard, *aquatint in colours, late impression* 1

414 Set of Four—Shooting, by S. Howitt, *proofs, aquatints printed in colours* 4

415 ~~Louis XVI; and other French Portraits, *lithographs*~~ 6

416 Hunting, or Six Hours' Sport, after H. Alken, set of six, *in colours* 6

417 Canonbury Tower, by David Cox; 'Coy Farm, Middlesex; and Shadwell, *drawings in sepia* 3

418 Barnard Castle, attributed to J. M. W. Turner, *drawing in water-colours* 1

419 Sluice House, Highbury Vale; Canonbury Place; and An Old House in Astey's Row, Islington, *water-colour drawings* 3

420 Old Copenhagen House, Islington; The Old Farm House, Kentish Town, 1834; The Old Assembly House, Kentish Town; The Village Smithy, East Acton, by G. H. Hackett; and Old Islington Church, *water-colour drawings* 5

421 The White Hart, Knightsbridge; The Black Bull, Gray's Inn Lane; The Rose and Crown; and Highgate, *drawings in water-colours* 4

W. ROTHENSTEIN.

422 Portrait, *in coloured chalk, signed and dated* 1893 1

423 Portrait of Sir A. Pinero, *signed and dated* 1894 1

PATRICK NASMYTH.

424 ~~Pegwell Bay, *water-colour sketch*~~ 1

425 Les Désirs Satisfaits, by Patas, after Charles Eisen 1

426 La Curiosité Punie 1

427 La Prudence en Défaut, by Patas, after Le Barbier 1

428 Charles I and Henrietta Maria, by P. de Jode, after Vandyck, a pair 2

429 Nature, by C. Knight, after J. Hoppner 1

430 View of Otters' Pool near Watford; and View from Chigwell Row, Essex, *aquatints, in colours* 2

431 ~~The Cunning Gipsy, by W. Annis, after J. Ward, *in colours*~~ 1

432 Skating Scene, *proof before letters*; Bad News, by Ogborn, after H. Ramberg; and another 3

433 Cowdray, by F. Seymour Haden; Charity, by A. Le Gros; Thomas Carlyle in his garden, by C. O. Murray; The Babes in the Wood, by H. Herkomer; and other modern Etchings by Flameng, Brunet Desbaines, and others

AXEL HAIG.

434 Limburg on the Lahn 1

HELLEU.

435 Mdlle. Carlier; and Miss S. Lemaire 2

436 La Sortie; and a Study of Heads 2

M. MILLIERE.

437 Madame de T.; and Bertha 2

NELSON DAWSON.

438 Scotch Fishing Boats, *etching in colours* 1

ROBERT LENARD.

439 The Cathedral at Avila; and Sunset: Genoa 2

AXEL HAIG.

440 Vespers 1

AXEL HAIG.

441 Leon, Spain, *aquatint* 1

AXEL HAIG.

442 L'Église de Dominicens, Arles; and Kirkstall Abbey 2

AXEL HAIG.

443 Exterior of Burgos Cathedral; and A Bacchante, by Greenhead, *mezzotint* 2

C. COPPIER.

444 L'Homme à la Pipe; and Soldiers Gambling, by Abel Jamas, both after Meissonier 2

JULES JACQUET.

445 Austerlitz; and The Stirrup Cup, by L. Ruet, both after Meissonier 2

END OF SALE.

Dryden Press: J. Davy & Sons, 8-9, Frith-street, Soho-square, London, W.

BAKER, LEIGH & SOTHEBY.

THE FIRM COMMENCING WITH SAMUEL BAKER IN

1744.

SOTHEBY, WILKINSON & HODGE.

1916.

Nov. 3
1916

A CATALOGUE OF A SALE

OF

ENGRAVINGS & DRAWINGS

INCLUDING

The Property of the late George Carrington, Esq.

of Missenden Abbey, Great Missenden, Bucks.;

The Property of A. G. B. Russell, Esq. *Rouge Croix;*

The Property of Mrs. Bond, *of Radlett, Herts.*

(SOLD BY ORDER OF EXECUTORS);

The Property of Miss Swinburne,

AND OTHER PRIVATE PROPERTIES,

AND COMPRISING

AN INTERESTING SERIES OF DRAWINGS BY THOS. ROWLANDSON; ALSO DRAWINGS BY W. M. THACKERAY, W. BLAKE, J. B. GREUZE AND DAVID COX; AND

ORIGINAL SKETCHES FOR "PUNCH" CARTOONS, BY THE LATE SIR J. TENNIEL (*Sold by Order of his Executors*);

FRENCH LINE ENGRAVINGS BY R. NANTEUIL, F. BOUCHER, J. MORIN, AND OTHERS; AND

ENGRAVINGS IN MEZZOTINT, STIPPLE AND AQUATINT,

Many being in Colours,

BY WELL-KNOWN MASTERS OF THE ENGLISH SCHOOL, INCLUDING J. SMITH, VALENTINE GREEN, J. FABER, P. SANDBY, F. BARTOLOZZI, J. MCARDELL, R. HOUSTON, E. FISHER, T. WATSON, E. WARD, ETC.;

A FINE SET OF THE HISTORY OF LAETITIA, BY J. R. SMITH, AFTER GEORGE MORLAND, *in Bistre*;

AN INTERESTING SET OF WATER-COLOUR DRAWINGS OF CALIFORNIA, MADE IN 1826, BY ADMIRAL BEECHEY WHEN A MIDSHIPMAN;

SWISS VIEWS IN AQUATINT; PORTRAITS OF WELL-KNOWN ADMIRALS AND GENERALS; VIEWS OF GREENWICH, LONDON SQUARES, ETC.

WHICH WILL BE SOLD BY AUCTION,

BY MESSRS.

SOTHEBY, WILKINSON & HODGE

Auctioneers of Literary Property & Works illustrative of the Fine Arts,

AT THEIR HOUSE, No. 13, WELLINGTON STREET, STRAND, W.C.

On FRIDAY and MONDAY, 3rd and 6th of NOVEMBER, 1916,

AT ONE O'CLOCK PRECISELY.

May be Viewed Two Days prior. Catalogues may be had.

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CONDITIONS OF SALE.

I. The highest bidder to be the buyer; and if any dispute arise between bidders, the lot so disputed shall be immediately put up again, provided the auctioneer cannot decide the said dispute.

II. No person to advance less than 1*s.*; above five pounds 2*s.* 6*d.*, and so on in proportion.

III. In the case of lots upon which there is a reserve, the auctioneer shall have the right to bid on behalf of the seller.

IV. The purchasers to give in their names and places of abode and to pay down 10*s.* in the pound, if required, in part payment of the purchase-money; in default of which the lot or lots purchased will be immediately put up again and re-sold.

V. The sale of any lot is not to be set aside on account of any error in the enumeration of the numbers stated, or errors of description.

VI. The lots to be taken away, at the buyer's expense, immediately after the conclusion of the sale; in default of which Messrs. SOTHEBY, WILKINSON & HODGE will not hold themselves responsible if lost, stolen, damaged, or otherwise destroyed, but they will be left at the sole risk of the purchaser. If, at the expiration of Two Days after the conclusion of the sale, the lots are not cleared or paid for, they will then be catalogued for immediate sale, and the expense, the same as if re-sold, will be added to the amount at which they were bought. Messrs. SOTHEBY, WILKINSON & HODGE will have the option of re-selling the lots uncleared, either by public or private sale, without any notice being given to the defaulter.

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CATALOGUE

OF

ENGRAVINGS AND DRAWINGS.

FIRST DAY'S SALE.

DRAWINGS.

LOT		
1	Cupids; Soldiers; and a Group of three Figures, by Cipriani	3
2	MR. PERKINS' BALL: TWO ILLUSTRATIONS BY W. M. THACKERAY, *in water-colours, with the portrait of himself*	2
3	A Cavalry Charge, by C. Vernet; and a View of Naples, by H. Vernet	2
4	A Dead Woman, by J. B. Greuze, *in red chalk*; and a Pencil Drawing of a seated Warrior, by W. Blake	2
5	Cupids; two Hunting Scenes; and another, by La Farge	4
6	Christ before Pilate, and Christ Preaching, by C. R. Ryley; Satan, by J. F. Shill; The Bay of Naples, and Near Naples, by Jacob More; and two other Drawings	7

The Property of a Gentleman.

DRAWINGS BY THOMAS ROWLANDSON.

7	Blowing out the Rush-light; and a Poultry Merchant	2
8	The Laundress	1
9	Relief from Hard Study; and The Amorous Parson	2
10	Father Paul in "The Duenna"; Jemmy Gordon's Frolic; and Tying up the Bailiff	3
11	The Astonished Partridge meets the Vengeance of the whole Sex; Sleeping Tête-à-Tête; and others	6
12	A Visit to the Hundreds of Essex	1

13	Bachelor's Fare: Bread and Cheese and Kisses	1	
14	Illustrations to Johnny Quae Genus	7	
15	The Anatomist	1	
16	Easing one Burthen by adding another; Selling a Wife; and another	3	
17	Ancient Sepulchral Monuments; and a Funeral Scene	2	
18	The Bold Dragoon in good Quarters	1	
19	The Mourning Bride; Long wished for Day come at last; and others	9	
20	St. Peter's House, Cambridge	1	
21	Peter Plumb's Diary; Courtship; and others	2	
22	Dressing Scene; A Billet-doux; A Happy Family; and another	4	
23	The Escape; The Broken Mug; and Deadly-lively	3	
24	The Life School; Good News; and another	3	
25	Reading a Will; Lifting Day; The Music Lesson; and others	5	
26	Captain and Bumboat Woman; A Painter making Love to a Model; Going to the Mill; and another	4	
27	Persecution to the Grave; Fire at a Workhouse; and At the Bank	3	
28	The Mad Tragedian; Madame Catsqualani; and another	3	
29	Madame Bunk; A Sleeping Beauty; Temptation; and others	5	
30	A Midwife in Haste; and The Old Couple's Consultation	2	
31	Good Friday; The Idiot; and another	3	
32	The Elopement from the Mill; A Sword Dance; The Privy Council of a King; and others	5	
33	Cavalry Sword Exercise, a pair	2	
34	Cavalry Sword Exercise, a pair	2	
35	Private Amusement at a Prize Fight; Captain Barclay's Pedestrian Feat; and another	3	
36	The Devotees; Force of Imagination; Scene from Don Quixote: and another	4	
37	Venus disarming Cupid; Venus with Cupids and doves; and others	6	
38	Venus, Mars and Cupid; Innocence protected by Love; and others	6	
39	The Volunteer; The Red Cow; Cleaning Day; and others	6	
40	Venus rising from the Sea; Scene at Don Lingo's Ball; The Councillor and the Cats; and others	7	

The Property of a Gentleman.

(Sold by Order of the Executrix.)

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41 A Prospect of Greenwich, Deptford, and London, published by R. Sayers; Prospect of Greenwich Hospitall for Seamen, by J. Kip; The Royall Hospital of Greenwich, by J. Collins; and a Prospect of the Royall Hospitall and Parke at Greenwich, 1711

42 View of Royal Hospital at Greenwich, by R. Dodd, *aquatint* 1

43 The Encampment on Blackheath, 1783, by P. Sandby, *aquatint* 1

44 East View of the Seat of Sir George Page, and View of the Ranger's House in Greenwich Park, by Morris, after G. Robertson; View of London from Greenwich, by W. Ellis, after T. Hearne; View from One Tree Hill in Greenwich Park, by Wood, after Tillemans; and a View of Greenwich, by C. Du Bosc, after A. Gordon 5

45 Earl of Chesterfield, *mezzotint, engraver unknown, proof* 1

46 Captain Matthew, Lord Aylmer, *mezzotint, first state*; and Benedict Arnold, *mezzotint, engravers unknown* 2

47 Admiral Sir John Jennings, by Faber, after Kneller; and Admiral Sir John Leake, by Faber, after Kneller 2

48 James II, by R. Williams, after W. Wissing; and Mary Beatrix, by J. Smith, after Largillière 2

49 Captain Thomas Baillie, by J. Watson, after W. Hone, *first state* 1

50 Admiral Rodney, by J. Watson, after Reynolds, *second state of the small plate* 1

51 Admiral Sir Charles Hardy, by P. Dawe, after T. Hudson 1

52 Admiral Lord Hood, by J. Jones, after Reynolds 1

53 Duchess of Buccleuch and Daughter, by J. Watson, after Sir J. Reynolds 1

54 Henry Duke of Buccleuch, by Dixon, after T. Gainsborough 1

55 W. Innes, dedicated to the Society of Goffers at Blackheath, by V. Green, after L. F. Abbott 1

56 Lavinia Fenton, by J. Faber, after J. Ellys, *first state*; and Duchess of Montagu, by J. Faber, after G. Kneller 2

57 Charles I, by P. de Jode, after Vandyck; Queen Caroline, by W. Say, after A. W. Devis; Augusta, Princess of Brunswick; and George II 4

58 Bishop Hinchcliffe, by J. Young, after Rev. W. Peters, *proof*; Henry Pelham, by G. Bockman; Thomas Pocock, by J. Faber, after G. Hamilton; and Henry Earl of Leicester, by A. Browne, after Lely 4

59 Admiral Sir R. G. Keats, by W. Ward, after J. Jackson, *open-letter proof*; and John Worley, by Faber, *two impressions* 3

60 Robert Campbell, Lieutenant-Colonel of Loyal Greenwich Volunteers, by J. Chapman, after H. Singleton, and John Earl of Sandwich, by J. K. Sherwin, after T. Gainsborough; *open-letter proofs* 2

61 Sidney Earl of Godolphin; Charles Earl of Dorset; and George I, all by Faber, after Kneller 3

62 An Album containing Views and Portraits relating to Greenwich, 113 *views and* 72 *portraits* 1 *vol.*

63 An Album containing Views, Portraits, Caricatures and Tradesmen's Cards; and a few loose prints

64 Queen Elizabeth's College, Greenwich, by E. Mattheny, 1839; Greenhouses at Dr. Crombie's House at Greenwich; View from the Lawn of Dr. Crombie's House at Greenwich, and Manor of West Coombe, Greenwich, by T. Fisher; *drawings in water-colours* 4

Other Properties.

65 Napoleon, by N. Bertrand, after E. Bourgeois, *framed* 1

66 R. B. Sheridan, by Hall, after Sir J. Reynolds; Charles Earl Grey, by S. Cousins, after Lawrence, *proof*; and William Pitt, by Brome, after W. Owen, *framed* 3

67 Edmund Burke, by J. Jones, after G. Romney, *fine, framed* 1

68 H.M. Brig "Daring"; The Channel Fleet, 1846, lithographs by H. J. Vernon; and The Battle of Trafalgar, by Miller, after Stanfield 3

69 The Action between the "Chesapeake" and "Shannon," set of four lithographs, by Haghe, after J. C. Shetky, *in original covers* 1

70 The Romps, stipple engraving by W. Ward, after W. R. Bigg 1

71 The Ladies Wellesley, by J. Thomson, after Sir T. Lawrence; and other portraits 9

72 Acts of Mercy, by F. C. Lewis, after J. Flaxman; Sporting Sketches, *private plates*, after J. T. Downman; Topographical, Sporting and other engravings 27

73 Charles Viscount Somerton, by W. Say, after G. Stuart; Manuella Sancho, the Heroine of Saragossa, by H. Meyer, after L. Hoppner; and other portraits 16

74 Adelaide, by and after F. Cheesman; and Spring, Summer and Winter, by F. Boucher, after Watteau 4

75 THE HISTORY OF LAETITIA, by J. R. Smith, after G. Morland, the set of 6, *in bistre, fine and in good condition* 6

76 English and Foreign Topography, Drawings, etc. 28

77 MISS MORTIMER AS "HEBE," by J. R. Smith, after W. Peters 1
*** State unknown to Chaloner Smith; see lettering (*C.S. no.* 117).

78 THE FOUR FOLLOWING WATER-COLOUR DRAWINGS were done by Admiral R. B. Beechey, son of Sir William Beechey, R.A., when a Midshipman on board H.M.S. "Blossom," which was sent to the Pacific to meet Sir John Franklin and Captain Parry, in case they should discover the North-West Passage, and require assistance after emerging from it. Admiral Beechey exhibited at the Royal Academy, and was a member of the Royal Hibernian Academy:
Presidio of Monterey, California, 1826;
View taken near Monterey, California, 1826;
Presidio of San Francisco, New California, 1826;
Mission of San Francisco, California, 1826 4

79 Lady Elizabeth Lee, by E. Fisher, after Sir J. Reynolds 1

80 T. FIELDING. Woodland Scene in Constable's Country, *water-colour, framed* 1

81 A Marriage, by Spagnoletto; Apollo and the Muses, with the engraving; and six other Drawings 9

The Property of the late George Carrington, Esq.

of Missenden Abbey, Great Missenden, Bucks.

R. NANTEUIL.

82 Jacques, Marquis de Castelnau (*Dumesnil* 58); and Edouard de Molé (*D.* 193) 2

83 Pierre du Cambout de Coislin (*D.* 70), *first state* 1

84 Guillaume de Lamoignon (*D.* 120) 1

85 Hardouin de Péréfixe de Beaumont (*D.* 211), *first state* 1

86 Hardouin de Péréfixe de Beaumont (*D.* 212) 1

87 Antoine de Furetière, after De Seve; and Jacques Savary, after Coypel, both by G. Edelinck 2

F. BARTOLOZZI.

88 Blind Man's Buff, *proof*; Queen Margaret and the Robber; and Lady Jane Grey giving her table-book to Sir John Gaze, after A. Kauffman 3

89 Girl with a bird in a cage, after A. Kauffman, *proof*; Gallia, after P. Violet, *proof*; Cherubim, The Truth of Infancy, and other fancy subjects, after F. Bartolozzi and Cipriani 9

90 Angels, and Cherubim, after F. Vieira and Rev. W. Peters, *proofs, in bistre* 2

91 Frederick the Great, after H. Ramberg; and Mrs. Robinson, by and after J. K. Sherwin, *proof* 2

92 Lady Catharine Beauclerk, after F. Cotes, *in red* 1

93 Jane Shore introduced to Edward IV; and Henry II and Fair Rosamond, after Cipriani, *in red* 2

94 Vortigern and Rowena, after J. F. Rigaud, proof and impression, *in bistre* 2

95 Edward Prince of Wales presenting the captive King John of France, after Rigaud; and The Origin of Horn Fair, by J. M. Delattre, after W. W. Ryland 2

96 The same subjects, *in proof state* 2

97 The Dowager Queen of Edward IV parting with the Duke of York; and The Dukes of Northumberland and Suffolk praying Lady Jane Grey to accept the Crown, after G. B. Cipriani 2

98 The same subjects, *in proof state* 2

99 Jane of Flanders assembling the Inhabitants of Rennes; and The Empress Matilda refusing the proposal of the Queen of Stephen for the release of the King, after J. F. Rigaud 2

100 The same, *in proof state* 2

101 Queen Elizabeth consulting the Earl of Essex and Charles Lord Howard; and The Murder of Rizzio, after G. G. Venetus 2

102 The same, *in proof state* 2

103 The Jealousy of Lord Darnley; and Oliver Cromwell discovering Jeremiah White on his knees before his daughter, after J. B. Cipriani 2

104 Portraits, Fancy Subjects, and Book Illustrations, *mounted in an old album* 1

105 A similar volume, containing Portraits, Fancy Subjects and Etchings 1

106 A similar volume, containing Fancy Subjects, Portraits, Book Illustrations and Etchings 1

107 A similar volume, containing Portraits and Fancy Subjects 1

108 Francis de Moncada, by Suyderhoef, after Vandyck; and Maximilian, by Suyderhoef, after P. P. Rubens 2

109 Florentin Count Culenborch; and Ernest Count Mansfeld, by W. J. Delff 2

110 Axel. Count Oxenstierna, by W. Delff, after Miereveld, *fine* 1

111 Christian Duke of Brunswick, by W. J. Delff, after Miereveld; and Wolfgang William, Count Palatine, by W. J. Delff, after Miereveld, *fine* 2

112 Elizabeth, Queen of Bohemia, by W. Hondius 1

113 Ambrose Spinola, by F. Müller, after Miereveld, *fine* 1

114 Portraits of French writers, by Ficquet and Savart 22

115 Samuel Richardson, by J. McArdell, after J. Highmore, *proof, very fine* 1

116 Sir Godfrey Kneller, by J. Smith, *fine* 1

117 Leopold, King of the Belgians, after Chalon, *mezzotint, finely printed in colours* 1

118 Galatea, by R. Earlom, after L. Giordano; Calisto in her retirement, by Earlom, after Vandyck; and Bacchanalians, by Earlom, after Rubens, *proof* 3

119 Early English and Foreign Portraits, by Hollar, Vorsterman, Pontius, De Jode, Houbraken and others, and some fancy subjects 1

The Property of Archibald G. B. Russell, Esq.

Rouge Croix.

A COLLECTION OF

PORTRAITS ENGRAVED IN LINE,

MOSTLY BY FRENCH ENGRAVERS.

L. J. CATHELIN.

120 Joseph Vernet, after L. M. Vanloo; and another, by a different engraver, *proof before letters* 2

N. DE LAUNAY.

121 Sebastian Le Clerc, after Nonnotti 1

C. DE PASS.

122 Gilbert Isendoorn; and Peter Guenant 2

P. DE JODE.

123 Paul Halmalius, after Sir A. Vandyck; and four others, by different engravers 5

J. FALCK.

124 Alexander Lilio, after D. Beck 1

W. FAITHORNE.

125 Thomas Mace; Sir George Croke, by R. Gaywood; others by S. F. Ravenet, B. Picart, etc. 7

P. VAN GUNST.

126 Franciscus Maurocenus; and another, by A. Haluech 2

J. HOUBRAKEN.

127 Jacob Houbraken, after J. M. Quinkhard; and A. J. Elzevier, after the same 2

128 R. Bicker; J. J. Hinloopen; Sir John Strange; and two others 5

P. LANDRY.

129 Alexander Sallet 1

P. LOMBART.

130 Gabriel Chassebras 1

P. LE ROY.

131 Peter Hallé, after Colombele; Anthony Turgot, by A. Masson; and three others, by different engravers 5

G. MELLAN.

132 Nicolas Fouquet; and another, by M. L'Asne 2

J. MASSARD.

133 Hubert Gravelot, after La Tour, an unfinished proof and a print impression of the same; and two others, by different engravers 4

J. MORIN.

134 François de Villemontée, after P. Champaigne 1

135 Rene de Longueil, after P. Champaigne 1

136 Théophile Brachet de la Milletière, after P. Champaigne; and Jean Du Verger de Hauranne, after the same 2

R. NANTEUIL.

(*The reference numbers refer to R. Dumesnil*).

137 Michel Amelot (20), *second out of three states* 1

138 Louis de Bailleul (27), *second out of three states*; and Jacques Amelot (19), *third state* 2

139 Antoine Barberin (28), *early impression of the only state* 1

140 Étienne Jehannot de Bartillat (32), *first state* 1

141 P. E. de Beaumanoir de Lavardin (34), *third state*; and Antoine Barillon de Morangis (31), *early impression of the only state* 2

142 Pompone de Bellièvre (36), *second state* 1

143 François Blanchart (39), *first state*; François Blondeau (40), *only state*; and Bochart-de-Saron, *only state* 3

144 Gilles Boileau (43), *second out of three states* 1

145 Pierre Bouchu (47), *second state*; Victor Le Bouthillier (56), *only state*; and Marie de Bragelogne (57), *only state* 3

146 Jean Chapelain (60); and L. Bouthillier de Chavigny (66), *only state* 2

147 Pierre du Cambout de Coislin (69), *first state* 1

148 Honoré Courtin (80), *second state* 1

149 J. L. C. d'Orléans-Longueville, Comte de Dunois (86), *only state* 1

150 Pierre Dupuy (88), *only state*; César, Cardinal d'Estrées (92), *only state* 2

151 Hippolyte Feret (95), *first state* 1

152 Gaspard de Fieubet (96), *only state*; Jean Fronteau (99), *first state*; Pierre Gassendi (101), *third state*; and Louis Hesselin (109) 4

153 Melchior de Gillier (102), *only state*; and Denis de La Barde (115), *only state* 2

154 Marin Cureau de La Chambre (116); and Pierre Lallemant (117), *second state* 2

155 Guillaume de Lamoignon (120), *early impression of the only state* 1

156 L. P. de La Vrillière (123), *third state*; and Jacques Le Coigneux (125), *only state* 2

157 Michel Le Masle (126), *first out of two states*; and Michel Le Tellier (128), *second state* 2

158 Charles Maurice Le Tellier (139), *fourth state*; and Dominique de Ligny (144), *second state* 2

159 H. A. de Loménie de Brienne (148), *first out of two states* 1

160 François Mallier du Houssay (167), *second state* 1

161 Denis Marin de la Chataigneraye (170), *first state* 1

162 Cardinal Mazarin (175), *first out of two states*; and the same (177), *third state* 2

163 Michel de Marolles (171), *second state*; Gilles Ménage (188); and Louis de Vendôme, Duc de Mercœur (189), *first out of two states* 3

164 Jean Antoine de Mesmes (192), *first out of five states* 1

165 Edouard Molé (193), *first out of two states* 1

166 Matthieu Molé (194), *only state*; François Molé (195), *only state*; and H. de Lorraine, Marquis de Mouy (197), *first out of two states* 3

167 Henri de Savoie, Duc de Nemours (198), *fourth state* 1

168 Ferdinand de Neufville (203), *second out of three states* 1

169 François T. de Nesmond (201), *only state*; and André Le Fèvre d'Ormesson (209), *first out of two states* 2

170 H. de Péréfixe de Beaumont (211), *second out of four states* 1

171 Pierre Poncet (215), *second out of three states* 1

172 Pierre Seguier (223), *first out of three states* 1

173 François Servien (225), *first out of three states* 1

174 Claude Thevenin (230), *only state*; and Jean François Sarrasin (220) 2

N. PITAU.

175 Théophile Bignon, after P. Champaigne; and Pierre Seguin, after H. Stresor 2

N. POILLY.

176 René Potier, Duc de Tresme, after C. Febure 1

G. SADELER.

177 Mathias, Emperor of Austria, and his wife Anne, a pair 2

J. SUYDERHOEF.

178 Anne Marie Schurman, after J. Livens; Antoine Le Maistre, by C. Simonneau, after P. Champagne; Cornelius de Bruyn, by G. Valck, after Sir G. Kneller; and another 4

C. VISSCHER.

179 Robert Junius, after Palmidas; Camillus, Prince de Pamphili, by L. Visscher, after J. B. Gauli; and two others by different engravers 4

MEZZOTINT AND OTHER PORTRAITS, Etc.

180 Paul Sandby, by S. W. Reynolds, after Sir W. Beechey, *proof before all letters* 1

181 Baron Dimsdale, by T. Burke, *proof before all letters* 1

182 George Montagu, Duke of Manchester, by J. Jones, after C. G. Stuart, *open-letter proof* 1

183 George Colman, by G. Marchi, after Sir J. Reynolds; and Sir Joshua Reynolds, by C. Townley, after the painting by himself 2

184 General Sir Robert Boyd, by J. Hall, after A. Poggi, *open-letter proof*; Marquis of Lansdowne, by F. Bartolozzi, after T. Gainsborough; and another 3

185 Martin de Meytens, by J. G. Haid 1

186 A. Canaletto. View in Venice, Le Porte del Dolo, *early state, being before the number* 1

187 A. Canaletto. View in Venice, *early state, being before the number* 1

SECOND DAY'S SALE.

The Property of Mrs. Bond,

of Radlett, Herts.

(Sold by Order of Executors.)

Framed.

LOT		
188	George III reviewing the 10th Light Dragoons, by J. Ward, after Sir W. Beechey	1
189	Rubens and his Wife, by Summerfield, after Rubens; Thomas Wilson, Bishop of Sodor and Man, by Neal; and Queen Charlotte, by Frye	3
190	Queen Charlotte, by S. W. Reynolds, after H. Edridge; and George III, by A. Cardon, after H. Edridge	2
191	Morning, or the Higglers Preparing for Market, by D. Orme, after G. Morland	1
192	Retour de Foire, by L'Empereur, after Loutherbourg; Alte Foraine, by L'Empereur, after Loutherbourg; Adonis carried off by Venus, by J. Browne, after Swanevelt; and The Continence of Scipio	4
193	View on the Maese, by W. Elliott, after Cuyp; The Forest, by J. Browne, after Sir G. Beaumont; The Flight into Egypt, by Vivares, after Claude Lorraine; and a pair of engravings, by Vivares, after Pannini	5
194	Passage du Bacq sur l'Escaut en Flandres, by Ozanne, after Brugel; and other Line Engravings of Landscapes, by Vivares, Cochin and Laurion	6
195	Landscapes, by Vivares, after Zuccarelli; and others by Mason, Canot and Wilson	5
196	A Brisk Gale, by Canot, after Van de Velde; and three others	4
197	L'Arrivée des Chasseurs, La Buvette des Chasseurs, Le Bufon des Chasseurs, and Le Conseil des Chasseurs, by Moyreau, after Wouvermans	4

220 A Legacy of Discord

Chinaman: "You allee chop chop me now—but welly soon, forrin devil, chop chop forrin devil!"—*Punch, June 27, 1900.*

221 The New Postillion

Madame La France (*nervously*): "Postillion Loubet, Are you quite sure you know the way?"—*Punch, March 1, 1899.*

222 Pocket *versus* Sentiment

French Rand Shareholder: "Is he not a Boer and a brother?"

German Rand Shareholder: "Yes, but if he wreck our mines?"

French Rand Shareholder: "A-a-a-ah!!"—*Punch, March 28, 1900.*

223 His Strongest Witness

Truth (*to Captain Dreyfus*): "Courage, mon Capitaine."—*Punch, August 16, 1899.*

224 China in the Bull Shop

Chorus of Rival Shopkeepers (*outside*): "Wonder if he's going to buy anything here? We hav'nt got any orders out of him!"—*Punch, August 15, 1896.*

225 A Gloomy Prospect

First Labour Leader: "I say, things are looking precious bad."

Second Labour Leader: "Bad, why, we shan't get our pay next."—*Punch, November 6, 1897.*

226 On the Quay Vive

John Bull: "What maties! Want some of my coal to get to China! Right you are! (*to himself*) I can always stop the supplies!"—*Punch, January 22, 1898.*

227 Another "Sick Man"

The Sultan (*cheerily*): "Going to pieces old man? Nonsense! All you want is a dose of 'Concert of Europe!' Why—*look at me.*"—*Punch, January 8, 1898.*

228 A Boundary Question

John Bull: "Beg pardon, Monsieur, p'raps you did'nt notice *that board?*"—*Punch, December 11, 1897.*

229 The Next Naval Manœuvre

Jack Tar (*to Welsh Miner on Strike*): "Look here! Are you going to give us that coal, or must I fetch it myself?"—*Punch, July 2, 1898.*

The Property of the late George Carrington, Esq.

of Missenden Abbey, Great Missenden, Bucks.

230 Henry Bunbury, by Ryder, after Lawrence, *printed in colours, large margins* 1

231 Sir John Ligonier, by P. Tanjé, after J. Fournier 1

232 Battle at La Hogue, and Death of General Wolfe, by W. Woollett, after B. West 2

233 Promenade en Guigue, by Le Vacher, after C. Vernet 1

234 Clytie, by F. Bartolozzi, after A. Carracci, *proof* 1

235 Mort aux Rats, and a Pedlar, by Van Vliet; and other subjects, by R. Morghen, Bartolozzi, Strange, and others 15

The Property of a Gentleman.

236 Mrs. Turnor, by J. Beckett, after Kneller, *third state* (*Chaloner Smith*, 51); and Queen Caroline when Princess of Wales, by J. Smith, after Kneller, *first state* (*C. S.* 268) 2

237 James McArdell, by R. Earlom, after J. McArdell, *1a state* 1

238 Admiral Augustus Keppel, by E. Fisher, after Sir J. Reynolds, *second state* (*C. S.* 35) 1

239 General Blakeney, by J. Faber, after Hudson; and General Kingsley, by R. Houston, after Reynolds, *first state* (*C. S.* 67) 2

240 Admiral Augustus Keppel, by E. Fisher, after Reynolds, *second state* (*C. S.* 34) 1

241 Miss Stuart, by V. Green, after G. Willison, *third state* (*C. S.* 125) 1

242 Earl Fitzwilliam (*C. S.* 11), *second state*; and Viscount Duncannon, by J. Grozer, after Reynolds, *third state* (*C. S.* 9), *large margins, fine impressions* 2

243 The Man with the Knife, by R. Houston, after Rembrandt (*C. S.* 146), *first state, very fine* 1

244 Elizabeth Duchess of Northumberland, by R. Houston, after Reynolds (*C. S.* 82); and a Portrait of a Lady, by R. Purcell, after Vander Myn (*C. S.* 93) 2

245 George James Cholmondeley, by J. Jones, after Reynolds (*C. S.* 13), *fine* 1

246 Jacob Bouverie, by J. McArdell, after Reynolds (*C. S.* 25) 1

247 Jane, Countess of Hyndford (*C. S.* 108), *second state*; and Emily, Countess of Kildare, by J. McArdell, after Reynolds (*C. S.* 112), *second state* 2

248 Lady Elizabeth Montagu, by J. McArdell, after Reynolds (*C. S.* 131), *second state* 1

249 Hon. Lincoln Stanhope, by T. Park, after Reynolds (*C. S.* 7), *third state* 1

250 Miss Fordyce, by R. Purcell, after Reynolds (*C. S.* 20), *third state* 1

251 Caroline Duchess of Marlborough, by R. Purcell, after Reynolds (*C. S.* 55), *second state*; and Mrs. Horneck, by R. Purcell, after Reynolds (*C. S.* 40), *before title* 2

252 Maria, Duchess of Gloucester (*C. S.* 74), *second state*; Lady Stanhope (*C. S.* 71), and Lady Charlotte Johnston (*C. S.* 44), by Purcell, after Reynolds 3

253 Miss Greenaway, by R. Purcell, after Reynolds (*C. S.* 34), *second state* 1

254 Miss Harriet Powell, by R. Purcell, after C. Read (*C. S.* 63), *second state* 1

255 Admiral Boscawen, by J. McArdell, after Reynolds (*C. S.* 24), *state not mentioned by C. S.*; and Sir Edward Hawke, altered from Sir Thomas Smith by Faber (*C. S.* 333) 2

256 Schoolboys (Gawler Boys), by J. R. Smith, after Reynolds (*C. S.* 67), *second state* 1

257 Richard Burke, by J. Ward, after Reynolds (*C. S.* 7), *3a state, not mentioned by C. S.* 1

258 Lady Gideon, by T. Watson, after Reynolds (*C. S.* 17), *second state* 1

259 Mrs. Sturt and Son, by J. Watson, after C. Read (*C. S.* 137), *second state* 1

260 Lady Caroline Russell, by B. Wilson, after Reynolds, *not mentioned by C. S.* 1

The Property of Miss Swinburne.

261 Landscapes, Fancy Subjects, etc. *a large parcel*

262 Early Italian Etchings *a parcel*

263 Etchings of Landscapes, Animals, Figure Subjects and Ornaments, by J. Callot and S. Della Bella 72

264 Dutch and English Etchings, by Berghem, Swanevelt, Ostade, and others *a parcel*

265 English and Foreign Topography *a parcel*

266 Coloured Swiss, Russian and Italian Costumes; Caricatures and Book Illustrations *a parcel*

267 Sir Robert Peel, by G. Baxter; Maria and Harriet Falconer, by E. Scott, after R. Cosway; Lady Hamilton, by F. Hall, after G. Romney; and other English and Foreign Portraits 88

268 Etchings by David Law; The Sportsman's Bothie, by W. Giller, after A. Cooper; Great Yarmouth and Great Orme's Head, *proofs*, by Willmore; and other Fancy Subjects, after Wilkie, Collins and others 22

269 A Brisk Gale and A Moderate Gale, by P. C. Canot; The Cowherd, by Facius, after Potter; Chasse au Sanglier, by Chenu, after Hondius; and two others 6

270 Trade Card of J. Newman, by Vitalba, *printed in colours*; and other Fancy Subjects by Bartolozzi, Cardon, Vendramini, and others 14

271 Paul et Virginie, by Bauquoy, after Valin; Les Ecosseuses de Poix, by Le Bas, after Greuze; and other French Engravings 11

272 The "Boscawen" and "Sheerness" Privateers engaging a French Fleet from Martinico, by Boydell, after Brooking, *proof and impression*; Battle of Trafalgar; and other Naval Subjects 17

273 Views of Berne, Lausanne, Geneva, and other Swiss and Italian Towns, *in colours* 12

274 Vue Dessinée à Mouri près de Berne; Vue du Château de Wimmis, and Vue d'Yverdon, all by L. Aberli; and Costumes of the different Cantons of Switzerland, by Scheuchzer, *aquatints, printed in colours* 4

275 Views in Switzerland, by Descourtis and Janinet, after Wolf, *aquatints, printed in colours* 6

276 Garrick and Mrs. Pritchard in the Tragedy of Macbeth, by V. Green, after J. Zoffany, *open-letter proof, fine* 1

277 The Death of the Elk, by W. Ward, after Rubens, *two impressions*; and another 3

278 The Wreckers off Port Rouge, by Quilley, after Stanfield; Chelsea Pensioners reading the Gazette of the Battle of Waterloo, by Burnet, after Wilkie, with the Key-plate; and Alfred in the Neatherd's Cottage, by Mitchell, after Wilkie 4

279 View on the Clyde; Kenmore; Castle of Campbell, and View of Dunkeld, by F. C. Lewis, after H. W. Williams, *aquatints* 4

280 North Shore, Liverpool, by D. Cox, *water-colour drawing*; Moorshedabad, by W. Daniell, 1808, *pencil drawing*; and other Drawings, *in pencil and water-colours* 12

Framed.

281 Lord Heathfield, *published by R. Sayer, coloured mezzotint* 1

282 Major-General James Wolfe, by R. Houston, after J. S. C. Schaak

283 Royal Artillery, by O'Driscoll; and 42nd Highlanders, by J. W. Giles, after W. Heath, *lithographs, in colours* 2

284 Bishop Shute Barrington, by C. Turner, after Lawrence; Philip Duke of Orleans, by Horthemels, after Santerre; and Louis XIV 3

285 Going to Cover, by J. Harris, after C. C. Henderson, *printed in colours* 1

286 The Olden Time, by J. Harris, after C. C. Henderson, *printed in colours* 1

287 View of Hanover Square, and View of Grosvenor Square, by Pollard, after E. Dayes, *printed in colours, on strainers* 2

288 Grouse Shooting, by Howitt, *printed in colours* 1

289 Town Landau and Cabriolet and Stanhope, by H. Alken, after D. Morton, *in colours* 2

290 Horse Racing, *aquatints, printed in colours* 3

END OF SALE.

DRYDEN PRESS: J. DAVY & SONS, 8-9, FRITH STREET, SOHO SQUARE, W.

1916
Dec. 11
LoSoR

CATALOGUE OF A TWO DAYS' SALE

OF

DRAWINGS & ENGRAVINGS

TOGETHER WITH SOME

OIL PAINTINGS

COMPRISING

DRAWINGS from the Collection of the late G. W. REID, Esq. formerly of the British Museum; and the Property of J. M. SWAYNE, Esq. of the Island, Wilton, Wilts., and including

INTERESTING EXAMPLES BY D. COX, MARIA COSWAY, GEORGE CATTERMOLE, THOMAS STOTHARD, JOHN FLAXMAN, J. M. W. TURNER, ETC.

A FINE SERIES OF OLD MASTER DRAWINGS,

the Property of the late GEORGE CARRINGTON, Esq. of Missenden Abbey, Great Missenden, Bucks., which originally formed part of the famous Collection of MR. CHARLES HODGES, *made in the early part of the Nineteenth Century, and comprising*

SPLENDID DRAWINGS BY L. CRANACH, REMBRANDT VAN RIJN, LUCAS VAN LEYDEN, C. DE VISSCHER, A. WATTEAU, A. CORREGGIO, F. BARTOLOZZI, R. NANTEUIL, C. PARROCEL, J. CALLOT, F. BOUCHER, J. HOPPNER, N. LARGILLIÈRE, SIR PETER LELY, N. POUSSIN, SIR A. VANDYCK, AND MANY OTHER FAMOUS MASTERS; ALSO

THE PROPERTY OF A GENTLEMAN, including

ENGRAVINGS AND WOODCUTS BY A. DÜRER, REMBRANDT VAN RIJN, ETC.

FRENCH PRINTS BY LANCRET AND OTHERS, *the Property of a Lady of Title.*

OIL PAINTINGS BY J. ZOFFANY, P. NASMYTH, SIR G. KNELLER, VICAT COLE, ETC.

A FINE COLLECTION OF DRAWINGS & RELICS OF SIR THOMAS LAWRENCE, P.R.A.

formerly in the possession of his great-niece, MISS ANNE ISOBEL WALCOT.

WHICH WILL BE SOLD BY AUCTION,
BY MESSRS.

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Auctioneers of Literary Property & Works illustrative of the Fine Arts,
AT THEIR HOUSE, No. 13, WELLINGTON STREET, STRAND, W.C.
On MONDAY, the 11th of DECEMBER, 1916, and following Day,
AT ONE O'CLOCK PRECISELY.

May be Viewed Two Days prior. Catalogues may be had.

DRYDEN PRESS: J. DAVY & SONS, 8-9, FRITH-STREET, SOHO-SQUARE, W.

CONDITIONS OF SALE.

I. The highest bidder to be the buyer; and if any dispute arise between bidders, the lot so disputed shall be immediately put up again, provided the auctioneer cannot decide the said dispute.

II. No person to advance less than 1*s.*; above five pounds 2*s.* 6*d.*, and so on in proportion.

III. In the case of lots upon which there is a reserve, the auctioneer shall have the right to bid on behalf of the seller.

IV. The purchasers to give in their names and places of abode and to pay down 10*s.* in the pound, if required, in part payment of the purchase-money; in default of which the lot or lots purchased will be immediately put up again and re-sold.

V. The sale of any lot is not to be set aside on account of any error in the enumeration of the numbers stated, or errors of description.

VI. The lots to be taken away, at the buyer's expense, immediately after the conclusion of the sale; in default of which Messrs. SOTHEBY, WILKINSON & HODGE will not hold themselves responsible if lost, stolen, damaged, or otherwise destroyed, but they will be left at the sole risk of the purchaser. If, at the expiration of Two Days after the conclusion of the sale, the lots are not cleared or paid for, they will then be catalogued for immediate sale, and the expense, the same as if re-sold, will be added to the amount at which they were bought. Messrs. SOTHEBY, WILKINSON & HODGE will have the option of re-selling the lots uncleared, either by public or private sale, without any notice being given to the defaulter.

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CATALOGUE OF TWO DAYS' SALE

OF

DRAWINGS AND ENGRAVINGS.

TOGETHER WITH

SOME OIL PAINTINGS.

FIRST DAY'S SALE.

From the Collection of the late G. W. Reid, Esq.

Formerly of the British Museum.

DRAWINGS.

LOT		
1	Landscape with castle in the background, by Joseph C. Barron, *drawing in sepia*	1
2	The Nativity, by James Barry	1
3	A Fountain, with ducks and swans, by Francis Barlow, *in sepia*	1
4	The Virgin and Child, and A Girl's Head, by F. Bartolozzi; and A Group of Figures, by H. Singleton	3
5	Bridge over a stream, by George Cattermole; and A View of a Town, by George Cuitt, *drawings in pencil*	2
6	A Girl's Head, by Maria Cosway; A Nude Female, and a Classical Figure, by W. Hilton, *in chalk*	3
7	Studies of Trees, by Henry Edridge, *pencil drawings*	4
8	The Entrance to a Castle; and two Landscapes, by Henry Edridge, *pencil drawings*	3
9	Studies of Wrestlers; and another, by John Flaxman, *drawings in pencil*	2

10 A Group of Heads, by G. Gandolfi ; and A Cavalry Soldier, by F. Casanova, *in red chalk* 2

11 Landscape, by T. Gainsborough, *pencil drawing* 1

12 View of a Town, with cattle and fishermen in the foreground ; and another of a Castle, by G. W. Gent, *drawings in sepia* 2

13 Trees, by Thomas Girtin ; Groups of Figures, by W. H. Pyne ; and A Mill, by George Patten 3

14 Head of a Horse, by B. R. Haydon ; A Tiger, by S. Howitt ; and A Bull's Head, by J. F. Lewis 3

15 Portrait of a Lady ; and a Lady and Gentleman, by Hugh Howard, *in water-colours* 2

16 Apollo and the Muses, and A Bacchanalian Group, *in sepia* ; and Still Life, after Campidoglio, *in crayon*, by Hugh Howard (3)

17 A Group of Trees, by William Denholme Kennedy, *in water-colours* 1

18 A Country Road, by Pieter Langendyk, *chalk drawing* 1

19 Two Groups of Figures, designed for Mr. Mat. Ashton by M. Laroon, $173\frac{2}{3}$, *in pencil, signed and dated* 2

20 John Wilkes, by John Linnell ; The Electrified Lover, by R. Dagley ; and four Book Illustrations, by Richard Cook, *six drawings on three sheets* 3

21 View of a Village by a lake ; and A River Scene, by William Pars, *in water-colours* 2

22 Inside an Italian Ruin, with figures kneeling at a cross in the foreground, by William Pars, *drawing in water-colours* 1

23 A Landscape, and two other Pencil Drawings by Samuel William Reynolds 3

24 Flamstead House, by John Inigo Richards, *water-colours* 1

25 Unloading a Wherry, *chalk drawing*, by J. T. Serres, 1809, *signed and dated* ; and a Pencil Drawing of two Ships, by P. J. de Loutherbourg 2

26 Nymph and Child, by Henry Singleton, *drawing in chalk* 1

27 Designs for Trade or Invitation Cards, by R. Smirke, *in sepia* 2

28 Design of Monument to commemorate the defence of the Isle of St. Vincent by the Local Volunteers, 1795, *sepia drawing* ; *this drawing has been engraved* 1

29 A Seascape, with man fishing, by Ivan Stephanoff, *sepia* 1

30 Three Sketches, by Thomas Stothard, *in pencil and ink* 3

31 Two Sketches, by Thomas Stothard, *in ink and sepia* 2

32 Communion, by Thomas Stothard, *water-colours* 1

33 A Farm, with man on horseback and cattle in foreground, by George Stubbs, *water-colours* 1

34 A Cavalry Drummer; Caricature of a Fisherman, and two other Pencil Drawings, by J. Tayler, *four drawings on two sheets* 2

35 Designs for a Monument, a Wall, and a Ceiling, by Sir James Thornhill, *in sepia* 3

36 A Cow, by James Ward, *crayon* 1

37 A Waterfall, and A Pool, by John Webber 2

38 Ophelia, by John M. Wright, *water-colours* 1

39 Portrait of a Man, by Thomas Worlidge, *pencil* 1

40 Children Playing, by F. Zuccarelli, *sepia* 1

41 Pegwell Bay, by Patrick Nasmith, *water-colours, framed* 1

42 Four solander cases, a portfolio, and a parcel of mounts

43 Old Houses at Bayswater, and a similar subject, both by W. Mulready, *signed and dated* 1805; and two other Pencil Drawings, after Sir E. Landseer 4

44 A Girl and Child, by F. Boucher, *crayon* 1

45 Dr. Thomas Neville, by Harding, *water-colours*; and Portrait of a Gentleman, by R. Dighton, junior 2

The Property of J. M. Swayne, Esq.

of the Island, Wilton, Wilts.

46 Bishop's Palace, Salisbury, by G. Shepherd, *signed and dated* 1822, *water-colours* 1

47 Bridge and Castle, Chepstow, *dated Sept.* 1809; and Whitby, *water-colours* 2

48 Bossington, by J. Skinner Prout, *water-colours* 1

49 Hanham, near Bristol, by J. Skinner Prout, *water-colours* 1

50 Woman with a child in her arms at Holy Water stoup, by A. G. Hichen, *signed*; and Bruges Street Scene, *water-colours* 2

51 Ruins with figures, by Antonio Zucchi, a pair, *signed, water-colours* 2

52 Ghent, and St. Lo, street scenes, *water-colours* 2

53 The Kiln, attributed to J. M. W. Turner, *dated* 1796, *water-colours* 1

54 On the Wye, by D. Cox, *water-colours* 1

55 A River Scene; A ruined Church by the side of a lake; and another, *water-colours* 3

56 View of a Port; Children on a beach; and two others, *water-colours* 4

OLD MASTER DRAWINGS.

The Property of the late George Carrington, Esq.

of Missenden Abbey, Great Missenden, Bucks.

This fine Series of Old Master Drawings formed originally part of the famous Collection of Mr. Charles Hodges. *The Collection was formed by that well-known Collector in the early part of the Nineteenth Century.*

ANONYMOUS, Etc.

57 Specimens of ancient Architecture, the figures introduced are in the manner of Salvator Rosa, *in colours* 3

58 A similar lot, *in colours, and in pen and wash* 5

59 Classical Landscape with wayfarers, *pencil and monotone wash* 1

60 Road through a Forest with figures, *in monotone* 1

61 Seaport with classical buildings, *wash heightened with white*; and a Landscape, *pen and wash* 2

62 Landscape with figures, *in monotone*; and a Mountainous Landscape with river, *pen and sepia wash* 2

63 Portrait of a Gentleman, *circa* 1750, *red and black chalk*; and two others 3

64 Studies of Figure Subjects, by various Old Masters, *unmounted* 11

65 Whole-length study of a Man, by a Dutch artist, *black chalk*; and Capture of the Ark of the Covenant, *in pen and ink* 2

66 Early German. A Monk playing on a harp; and Soldiers and Females carousing; by a Flemish artist 2

67 THE EMPEROR CHARLES V GIVING THANKS FOR VICTORY, *a design for a stained-glass window, dated* 1541, *pen and wash in two colours* 1

ANTONIO ALLEGRI CORREGGIO.

68 Academical Study of a Man; and The Presentation in the Temple, and another, by different artists, *all in red chalk* 3

H. VAN AVERCAMP.

69 Female Peasant seated by the roadside, *tinted, signed with monogram*; and an Angel blowing a trumpet, by C. Brano, *red chalk* 2

F. BAROCCI.

70 Head of a Child, *coloured chalk*, on the reverse is a Sketch by a different artist; Cupid and Psyche, by G. Bonesi, *pen and wash, from the C. Rogers' collection*; and another 4

F. BARTOLOZZI.

71 Lady seated, three-quarter length, with a basket of fruit, *black and red chalk, tinted*; and an Oriental, *pen and ink* 2

N. BERGHEM.

72 Peasant Woman with a boy and a dog; and two others, by different artists, *all in red chalk* 3

BOUDEWYNS.

73 Two Landscapes with ruins, etc., *in colours*; and three others, by different artists, *in monotone* 5

F. BOUCHER.

74 Peasant Girl in a landscape, *red chalk* 1

J. BREUGHEL.

75 Mountainous Landscape, with buildings and figures, *pen-washed with colours*; and a Landscape with a stream, by a pupil of Breughel 2

J. CALLOT.

76 Landscape with farm-buildings; and a Fortress on a hill, by Grimaldi, *both pen washed with bistre* 2

S. CONCA.

77 The Baptism of Christ, *pen and sepia heightened with white*; *from the collection of J. Thane*; The Presentation in the Temple, by N. Coypel; and another 3

A. CARACCI.

78 A Saint holding a Crucifix, *red chalk*; and The Holy Family, by N. Caracci, *pen and ink* 2

L. CIGOLI.

79 Martyrdom of St. Stephen, *pen and wash*; a Mythological Subject, by Canuti; and a facsimile of a drawing, by the same 3

B. CASTIGLIONE.

80 The Saviour descending from a Crucifix to embrace a Saint, *reed pen and bistre*; and two others, by different artists 3

C. CHALON.

81 Peasant Women, and Children, in the manner of Ostade, a pair, *in water-colours, signed* 2

H. VAN CLEEF.

82 Landscape, with ruined bridge and other buildings, *pen and tinted wash, signed with monogram and dated* 1584; Coast Scene, with shipping and figures; and two small Figure Subjects, by different artists 4

L. CRANACH.

83 An old Man with a large beard and a turban, *a design for a chiaro-scuro print* 1

J. DE BOISSIEU.

84 Village with a way-side cross, *slightly tinted, signed with monogram and dated* 1759; and a Landscape with a bridge 2

S. DELLA BELLA.

85 The Siege of a Town, *pen and ink*; and a Landscape, by J. de Calcar 2

E. DE WITT.

86 Interior of a ruined Palace, *pencil and wash*; and small Classical Landscapes, by a different artist, a pair; *from the Esdaile collection* 3

CARLO DOLCI.

87 The Agony in the Garden, *pen and sepia wash*; and three others, by different artists 4

KARL DU JARDIN.

88 An Ancient Building, *black chalk and wash*; and Studies of Animals, a pair 3

G. VAN DEN EECKHOUT.

89 Portrait of a Man seated, resembling Rembrandt when young, *black and white chalk*; Figure Studies, by a different artist, *pen and sepia wash*; and another 3

C. FERRÉ.

90 St. Jerome; and another, by the same; and three others, by different artists 5

CESARE GENAVI.

91 Designs for a Title-page, with a Portrait; others by different artists 4

A. GENVELO.

92 Rocky Landscape with figures, *signed*; two other small Landscapes, by different Masters 3

J. VAN GOYEN.

93 River Scene, with milk-maid and other figures, *black chalk* 1

J. GLAUBER.

94 Classical Landscape, with figures and sheep, *pen and bistre*; others by A. Graf, etc. 4

G. F. BARBIERI (GUERCINO).

95 Hercules and Antaeus; and a Study of a Young Woman, *both in red chalk* 2

GUERCINO.

96 A Saint holding a banner, *in bistre*; Head of a Monk, *pen and ink*; and Studies of Figures, by various artists 6

GUIDO RENI.

97 Study of a Sleeping Child, *red chalk*; St. John Preaching, by a different artist, *red chalk*; and others 5

T. HEMBREKER.

98 Roman Emperor and Astrologer, *pen and wash*; others by different artists 4

J. HOET.

99 Portrait of a Gentleman standing at a writing table, *in plumbago, highly finished, signed and dated* 1673, *on vellum* 1

W. HOLLAR.

100 A Naval Engagement; and The English Fleet off the Coast, 1666, 2 *long narrow drawings, from the Esdaile collection* 2

J. HOPPNER.

101 Road through a Wood, *black chalk* 1

N. LARGILLIÈRE.

102 PORTRAIT OF J. B. ROUSSEAU, THE MUSICIAN, *black chalk, tinted* 1 — 5 10

SIR P. LELY.

103 Portrait of a Young Girl, *black and white chalk*; and a Gentleman on Horseback, by a different Master 2 — 7 7

O. LEONI.

104 Head of a Priest, *black and red chalk*; Portrait of an Old Man, by a different Master; and another 3 — 4 10

LUCAS VAN LEYDEN.

105 Tobit and the Fish; a Priest bearing the Sacramental Wine, *pen and bistre*, by a different Master; and another 3 — 1 13

C. LE BRUN.

106 A French Cavalier, *black chalk* 1 — 1 15

J. B. LE PRINCE.

107 The Bashful Youth, *black chalk* 1 — 8 15

P. DE LOUTHERBOURG.

108 Study of Dogs' Heads, *signed*; and Book Illustrations, etc., by various artists 6 — 1

LUBIMESKI.

109 Landscape with a temple, *sepia, from the Esdaile collection*; and three other small Landscapes, by different Masters 4 — 1 14

CARLO MARATTI.

110 Portrait of the Abbate Gaetani, *plumbago, on vellum* 1 — 2

W. VAN MIERIS.

111 The Goddess Flora, *in red chalk, circle* 1 — 4 15

A. MITELLI.

112 Ruins of the Amphitheatre at Verona, *pen and wash* 1

F. MOUCHERON.

113 A Garden with a Fountain, *in monotone, signed*; and two others, by different Artists 3

R. NANTEUIL.

114 "CHARLES LABBÉ, ADVOCAT EN PARLEMENT," *in plumbago, highly finished, signed and dated*, 1655 1

B. B. OMMEGANCK.

115 Landscape, with Cattle-drovers at a pool, *pen and wash* 1

P. PAGANI.

116 Landscape, with Classical Ruins, *pen and bistre*; Arch of Constantine, by Perelle, *pen and ink*; and another 3

C. PARROCEL.

117 LE DUC D'ORLEANS, LE REGENT, on horseback, a Battle in the background, *india ink, heightened with white, on grey paper, signed* 1

118 An Officer on horseback, *black chalk*; Landscape, with travellers, *pen and wash*; and another 3

G. B. PIAZZETTA.

119 A Man's Head, *in red chalk*; and another 2

S. DEL PIOMBO.

120 Christ bound to the Column, *black and red chalks*; and two others, by different Masters 3

C. POELEMBURG.

121 Landscape, with ruins and figures, *red chalk*; and another by a different Artist, *in water-colours* 2

N. POUSSIN.

122 The Goddess Ceres, *pen and bistre*; and two others, by different Artists 3

MONOGRAM R.

123 THE CATHEDRAL AND OLD MARKET-PLACE OF COLOGNE, in the year 1653, numerous figures, *pen and wash* 1

RAFFAELLE SANZIO.

124 Head of a young Child, *black chalk*; and the Crucifixion, *in bistre* 2

REMBRANDT VAN RHYN.

125 Small Head of an old Man, *pen and ink*, from the Sir J. Reynolds and other Collections; a Monk, by P. Koning, *pen and wash*; and another, *on one mount* 3

126 Feminine Curiosity, *pen and ink* 1

127 STUDY FOR THE PRESENTATION IN THE TEMPLE, *pen and wash* 1

J. RIGAUD.

128 Mountainous Landscape, with travellers, *in pen and ink, highly finished* 1

P. ROOS (ROSA DA TIVOLI).

129 Herdsman and his Family, with cattle, *red chalk* 1

SALVATOR ROSA.

130 St. Bavon, with a falcon; and another, *pen and ink*; a King at the death-bed of an old man, by Z. Royed, 1585, *pen and wash*; etc. 4

J. ROTTENHAMER.

131 The Angels appearing to the Shepherds, *dated* 1604, *pen and wash*; and another, by a different Artist, *red chalk* 2

R. ROGHMAN.

132 Landscape, with a gateway and other buildings, *crayon and wash*; and two Figure studies, by different Artists, *in red chalk, one from the Sir Peter Lely Collection* 3

SIR P. P. RUBENS.

133 Head of an old Man, *red and black chalks* 1

L. SABATELLI.

134 The Almighty, *pen and ink*; and two Studies of Figures for a large composition, by Saldata, *pen and sepia wash, heightened with gold* 5

J. SAENREDAM.

135 Distant View of a City, a hawking party in the foreground, *reed pen and wash* 1

H. SAFTLEVEN.

136 A ruined Tower and other Buildings, with figures, *crayon and wash* 1

J. STELLA.

137 "Le Château de M. l'Abbé de Savigny appellé Le Bel," *pen and wash*; and a Youth playing on a pipe, by a different artist 2

J. STORCK.

138 A walled Town on the banks of a river, *signed*; and "Neenis Nion" from the river, by a different artist, *pen and wash* 2

A. TER HIMPEL.

139 Landscape with a horseman and attendant, *crayon and wash, signed, from the Esdaile collection*; and Dog and dead Game, by Huck, *black and white chalk* 2

G. B. TIEPOLO.

140 Design for a Ceiling, Youth surrounded by the Pleasures of Life, *pen and wash* 1

141 Design for a Ceiling, The Triumph of Beauty, *black and white chalk*; and another 2

THIERRY VAN BERGEN.

142 Travellers and Cattle crossing a stream, *crayon and wash* 1

SIR A. VANDYCK.

143 Portrait of the Earl of Pembroke, *black chalk*; *from the J. Thane collection* 1

J. VANDER HAGEN.

144 Seapieces, with barges and other shipping, *pen and wash*, a pair; *from the J. Thane collection* 2

J. VANDER VELDE.

145 Farm-house on the bank of a river; and A Castle on a large rock, by Werrenden, *pen and ink* 2

P. VAN LOO.

146 FLOWERS IN A VASE, *in colours, signed*; *from the Esdaile collection* 1

D. R. DA VELASQUEZ.

147 Lady standing with her hand on the back of a chair, *black chalk* 1

H. VERSCHURINGH.

148 A Hawking Party, *crayon and wash* 1

L. DA VINCI.

149 St. Agnes, *pen-and-ink heightened with white*; and a Study of a Head and a Foot, in the manner of L. da Vinci 2

C. DE VISSCHER.

150 PORTRAIT OF A LADY, seated, with her hands folded, *crayon and wash, on vellum, highly finished, signed* 1

S. VLIEGER.

151 A woody Landscape, *black chalk and wash*; and a Study of Trees, in the manner of A. Waterloo 2

MONOGRAM M.W.

152 Coast Scene, with peasants buying fish, *pen and wash* 1

A. WATTEAU.

153 Whole-length Portrait of a Lady leaning on a pedestal, *black and red chalk* 1

154 Portrait of an Artist; and a Female Head, after Rubens, *black chalk* 2

J. G. WILLE.

155 Rustic Hovels, with figures, a pair, *pen and wash* 1

156 Studies of old Buildings, in the manner of J. G. Wille, *pen and coloured wash* 2

R. WILSON.

157 Landscape with old buildings and a waterfall, *black and white chalk; from the Esdaile collection* 1

P. WOUVERMAN.

158 Horse and Dog; and Boors drinking, by P. de Koninck 2

J. B. ZÜER.

159 A BACCHANTE, *in colours, signed and dated* 1786, *highly finished* 1

160 S. PROUT. Women at a Well, *water-colours* 1

161 River Scene, by Edridge, *in pencil*; An Interior in the manner of Cattermole; a Sketch *in water-colours*; and three Landscape Sketches, *in colours* 6

162 Pointers and other Dogs, by V. Adam, a pair, *in pencil*; and Bird with a beetle, *in water-colours* 3

163 Two stained wood Boxes, with portfolios to fit

SECOND DAY'S SALE.

PRINTS,

The Property of a Lady.

R. NANTEUIL.

LOT		
164	Guillaume de Lamoignon (*Dumesnil* 120)	1

F. BARTOLOZZI.

165	Vortigern and Rowena, after J. F. Rigaud, *proof and impression, in bistre*	2
166	Edward Prince of Wales presenting the captive King John of France, after Rigaud; and The Origin of Horn Fair, by J. M. Delattre, after W. W. Ryland	2
167	The same subjects, *in proof state*	2
168	The Dowager Queen of Edward IV parting with the Duke of York; and The Dukes of Northumberland and Suffolk praying Lady Jane Grey to accept the Crown, after G. B. Cipriani	2
169	The same subjects, *in proof state*	2
170	Jane of Flanders assembling the Inhabitants of Rennes; and The Empress Matilda refusing the proposal of the Queen of Stephen for the release of the King, after J. F. Rigaud	2
171	The same, *in proof state*	2
172	Sir John Ligonier, by P. Tanjé, after J. Fournier	1
173	Battle at La Hogue; and Death of General Wolfe, by W. Woollett, after B. West	2
174	Promenade en Guigue, by Le Vacher, after C. Vernet	1

Various Properties.

175 The Snake in the Grass, by W. Ward, after Sir J. Reynolds 1

176 Charlotte, Countess Cholmondeley, and Hon. Henry Cholmondeley, by C. Turner, after J. Hoppner 1

177 An Album containing forty to fifty Sketches of Gibraltar, *in pencil and water-colours*, between the years 1830 and 1831 1

178 Richard Cumberland, by V. Green, after G. Romney, *proof* 1

179 Vauxhall, *aquatint*, by F. Jukes, engraved by R. Pollard, after T. Rowlandson, *mounted* 1

180 Miss Mortimer as "Hebe," by J. R. Smith, after W. Peters 1
*** State unknown to Chaloner Smith; see lettering (*C. S. no.* 117). 1

A. WATTEAU (*after*).

181 Portrait of Watteau seated playing violoncello, by Tardieu 1

182 Comédiens Français, by J. M. Liotard; and Comédiens Italiens, by Baron 2

183 Camp Volant, by N. Cochin; and Alte, by J. Moyreau 2

184 Les Plaisirs Pastorals, by Tardieu; and L'Amour Paisible, by Baron 2

185 Fêtes Vénitiennes, by L. Cars 1

186 La Cascade, by G. Scotin 1

187 Le Concert Champêtre; and La Danse Paysanne, by B. Audran 2

188 Le Lorgneur, by G. Scotin; and A Pastoral Subject, by Thomassin 2

189 L'Avanturine, by Audran; Bon Voyage, by the same; and others by Tardieu, Thomassin, etc. 7

190 La Rêveuse, by Aveline; Femme Chinoise, by Aubert; and others 10

191 L'Amour au Théâtre Italien, by Cochin; Les Enfants de Sylene, by Dupin; and another 3

Framed.

192 Lord Heathfield, published by R. Sayer, *coloured mezzotint* 1

193 Major-General James Wolfe, by R. Houston, after J. S. C. Schaak 1

194 Bishop Shute Barrington, by C. Turner, after Lawrence; Philip Duke of Orleans, by Horthemels, after Santerre; and Louis XIV 3

195 Going to Cover, by J. Harris, after C. C. Henderson, *printed in colours* 1

196 The Olden Time, by J. Harris, after C. C. Henderson, *printed in colours* 1

197 View of Hanover Square, and View of Grosvenor Square, by Pollard, after E. Dayes, *printed in colours, on strainers* 2

198 Town Landau and Cabriolet and Stanhope, by H. Alken, after D. Morton, *in colours* 2

Unframed.

199 Children's Heads, a pair, by F. C. Lewis, after Sir T. Lawrence, *coloured* 2

200 Voltaire, by Dupin, after Desrais; Sir Thomas Beevor, by Bond; Sir P. Lely and Mr. Christie 4

201 The Finding of Moses, by Agar, after Uwins, *printed in colours* 1

202 Cordelia, by F. Bartolozzi, after Kauffman; French Diligence, *coloured lithograph*; La Fécondité; and two other engravings 5

203 Iron Cutter Yacht "Blue Belle," and Iron Yachts "Mystery" and "Blue Belle," *lithographs by T. G. Dutton* 2

204 Locomotion, by G. Cruikshank; and Ascending and Descending, or Balloon and Dragoon 2

205 A Curricle, by A. Clark, after Lieutenant Downman, *aquatint, printed in colours* 1

206 The Descent from the Cross, by Rembrandt, and 3 etchings of Ships, by Bakhuizen 4

The Property of a Private Collector.

207 Portrait of Philip Melancthon, by A. Dürer (*Bartsch*, 105) 1

208 Virgin and Child, by A. Dürer (*B.* 36) 1

209 The Great War Horse, by A. Dürer (*B.* 97) 1

210 The Presentation of the Virgin, by A. Dürer, *woodcut* (*B.* 81)

211 The Marriage of the Virgin, by A. Dürer, *woodcut* (*B.* 82)

212 Bishops Ulric, Nicholas and Erasmus, by A. Dürer, *woodcut* (*B.* 118) 1

213 The Descent from the Cross, by Rembrandt

214 The Flight into Egypt, by Rembrandt

215 Romeyn de Hooghe, by Rembrandt

216 Christ in the Temple, and The Student, by Rembrandt 2

217 St. Sebastian, by M. Schongauer (*B.* 59) 1

218 Hercules strangling Antaeus, by Marc Antonio (*B.* 346); *from the Esdaile collection* 1

219 Coat-of-Arms of Paris, by C. Méryon 1

220 Title-page of Eaux Fortes de Paris, by C. Méryon 1

221 Girls dancing, stipple engraving, published by A. C. de Poggi, *printed in colours* 1

222 St. Paul preaching at Athens, by Marc Antonio (*Bartsch* 44) 1

223 The Martyrdom of St. Félicité, by Marc Antonio (*B.* 117); *from the De Bois and De Lessert collections* 1

224 Album, containing thirty-two Plates from J. M. W. Turner's Liber Studiorum; and some early Etchings by Ostade, De Bye; and others 1

225 Charles I and Henrietta Maria; Lady Jane Grey; the Children of Henry VII; and other engravings by G. Vertue 8

226 Original Order, signed by the Earl of Pembroke and Montgomery, addressed to the Commissioners of the Navy, July 1, 1652; Erbistoch Church; Etchings by J. S. and M. E. Cotman; Stonehenge; New Forest; Moonlight; St. Ives, and Epping Forest: Etchings by Slocombe, etc. 30

227 Sir Soulden Lawrence, by C. Turner, after J. Hoppner; Countess of Pembroke; and two other Portraits 4

228 The Annunciation and The Descent from the Cross, by V. Green, after Maria Cosway, a pair, *mezzotints printed in colours* 2

229 Scrap-book, containing a Crayon Drawing of the Dead Christ, by A. da Correggio; Etchings by and after Rembrandt, Vivares, Bretherton, and others 1 *vol.*

229A The Tribute Money, after Rembrandt; and five other Line Engravings, after Rembrandt, Raphael, and others, *framed* 6

The Property of a Lady of Title.

230 Cottagers at the bottom of Mount Vesuvius, engraved by Bartolozzi 1

231 The March to Finchley, after Hogarth (*the original painting hangs in the Foundling Hospital*) 1

232 L'Obéissance Récompensée, by R. Gaillard, after Boucher 1

233 Noon, by Parrs, after Lancret 1

234 Jeunesse, by Fourdrinier, after Lancret; and L'Occasion Fortunée, by Scotin, after Lancret 2

235 Le Poëte Anacréon, by N. De Launay, after F. A. Baudouin 1

236 Portrait of Pomponis de Bellievre, by Nanteuil 1

237 Le Vigneron, by Le Vasseur, after Teniers; and Récréation d'Hiver, by Heudelot, after Molenaar 2

238 Study of Heads, by Hollar, after Leonardo da Vinci; Portrait of Dambremez, and Portrait of Henry de Akattchiau, by Fernand, after Teniers 3

239 Drawing of a Rabbi, by William Rothenstein, *in red chalk* 1

240 Drawing of two Female Figures, by William Rothenstein, *in red chalk* 1

Other Properties.

DRAWINGS AND OIL PAINTINGS.

TINTORETTO.

241 Figure Subject, 38 *in.* *by* 30 *in.*

L. GÉRÔME.

242 A Battle between Crusaders and Saracens *(unfinished)*, 2 *ft.* 3 *by* 4 *ft.*

J. HOTMAN.

243 Interior, with Lady standing holding a spray of flowers, *panel*, 10 *in.* *by* 8 *in.*

P. LONGHI.

244 Figures at a Repast, *panel*, 11 *in.* *by* 9 *in.*

245 H. D. Hamilton. Pastel Portrait of Compton Domvile, Esq., of Sautry Court, co. Dublin, M.P. for co. Dublin about 1770, and his son, Sir Compton Domvile, Bart. M.P. for co. Dublin about 1815, *pastel, oval*, 14½ *in.* *by* 12¼ *in.*

VICAT COLE.

246 Windsor Castle from the river, 15 *in.* *by* 25 *in.*

R. WILSON.

247 Italian Landscape, with hilly background, castle in middle distance, and river and figures in foreground, 12 *in.* *by* 13 *in.*

P. NASMYTH.

248 A Salmon River, *signed*, 8 *in.* *by* 12 *in.*

ZOFFANY.

249 Small Portrait of James Boswell, in wig, wearing light grey coat

CLAUDE.

250 Extensive Landscape, with figures by a river in foreground, 11 *in. by* 14 *in. carved frame*

VAN OS.

251 Flowers in a vase, 19 *in. by* 14 *in. signed*

UNKNOWN.

252 Madonna and Child, *panel, unframed*, 16 *in. by* 19 *in.*; and six small single Portraits of the Apostles, *canvas*, 14½ *in. by* 9½ in.

EARLY ENGLISH.

253 Portrait of a Lady, in blue dress and blue silk neck-band, 21 *in. by* 17 *in.*

W. HANNAY, 1847.

254 Windsor Castle from the river, with figures in boat in foreground, 12 *in. by* 20 *in.*

KNELLER.

255 Portrait of a Lady, in dark blue dress, 29 *in. by* 24 *in.*

ENGLISH SCHOOL.

256 Sea-piece, with sailing yacht in a rough sea, 36 *in. by* 28 *in.*

W. MÜLLER.

257 An Old Mill with water-wheel, 15 *in. by* 10 *in.*

J. CROME.

258 Woody Landscape, with cottage in foreground, *panel*, 16 *in. by* 12½ *in.*

A. VAN DIEST.

259 Mountainous Landscape with river, figures in the foreground, 11 *in. by* 12 *in.*

DRAWINGS.

E. F. BREUTNELL.

262 Original Black and White Drawings, being the illustrations for the story of "The Tents of Shem," *mounted but not framed* 12

SCHOOL OF PROUT.

263 Gateway and figures; and Stone Cross and figures 2

THOMAS BARKER.

264 Riverscape, 7 *in.* *by* 12 *in.*; and

DE WINT.

Village Scene, 10 *in.* *by* 14 *in.* 2

J. OSBORNE.

265 Thatched Cottage and Pool: Evening, 6 *in.* *by* 9½ *in.*; and On the Trent, 6 *in.* *by* 10½ *in.* 2

SIR JAMES W. LINTON.

266 View of Naples, 5 *in.* *by* 7½ *in.*; Bay of Sorrento, 6 *in.* *by* 10 *in.*; and Literary Party at Sir Joshua Reynolds, *print* 3

DRAWINGS BY AND RELICS OF SIR THOMAS LAWRENCE, P.R.A.

Sold by Order of the Owner, who was presented with them by Miss Anne Isobel Walcot, *the artist's great-niece.*

Framed.

267 Anne Lawrence (Mrs. Bloxam). Pencil Drawing, done at Bath when the artist was only fourteen years of age, *oval*

268 Head of a Girl, *pastel*

269 Miss Bloxam, afterwards Mrs. Walcot, the artist's niece, with Engraving from the sketch by F. C. Lewis 2

270 Portrait of Anne Lawrence (Mrs. Bloxam), *large oval pastel, in colours*

Unframed.

271 Two small highly-finished Pencil Sketches, one of Miss Hillier, the other of a Highland Officer; and a framed Engraving of a Female Profile 3

272 Pencil Sketch of a Nephew of the artist as a child; and an Engraving from it 2

273 Pencil Sketch of a Middle-aged Man, head and shoulders, *on thick brown paper*

274 Note Book, with sketches for scenes in Hamlet, etc., authenticated by Mrs. Bloxam; Engravings, after portraits by Sir Thomas Lawrence, in an album formerly belonging to Mrs. Bloxam, with verses and inscriptions, including verses addressed by Lawrence to Lady Ferrers of Markyate Coll. and The Lawrence Gallery, 1836 3

275 Tartan Scarf, used by Lawrence to drape his models

Other Properties.

OIL PAINTINGS.

Framed.

HERRICK.

276 Portrait of Andrew Babbs Brandram, Esq., with fair hair and side whiskers only, in blue coat and tie, 30 *in. by* 25 *in., in oval*

277 Portrait of the Rev. Thomas Brandram, with dark hair, wearing blue coat and white cravat and collar, 30 *in. by* 25 *in. in oval*

278 Portrait of Mrs. Lydia Smith (*née* Brandram), in blue dress, lace collar, seated in chair, 30 *in. by* 25 *in. in oval*

279 Bust Portrait of Maria Jane Brandram when a Girl, 24 *in. by* 20 *in., in oval*

EARLY ENGLISH.

280 Portrait of a Man with dark hair, blue coat and yellow vest, 30 *in. by* 25 *in., in gilt swept frame*

281 Portrait of a Young Girl, with fair hair and white dress, 30 *in. by* 25 *in., in carved gilt frame*

UNKNOWN.

282 Two small Water-colour Sketches—Landscapes 2

283 An old Engraving: Pleasure, after a sketch by G. Morland; a Crayon Drawing: Landscape with two windmills, by Jules Noël, 9½ *in. by* 15 *in.*; and a Sketch, with figures at devotion in a church, by A. Noriea, 9½ *in. by* 8½ *in.* 3

L. TESSON.

284 Beach Scene, with figures and boats, *water-colour drawing*, 3½ *in. by* 8 *in.*

ED. SHERRARD KENNEDY.

285 Eight Sketches, *in two black frames* 8

286 A similar lot 8

287 Three Landscapes, *in black and gold frames*, 24 *in. by* 36 *in.* 3

288 A similar lot 3

289 Four smaller Sketches: Landscapes, *in black and gold frames* 4

290 A pair—River Scenes, 17 *in. by* 25 *in.*; Interior of Kitchen, with poultry, 15 *in. by* 19 *in.*; and Landscape with stream, 36 *in. by* 28 *in., unframed* 4

REMBRANDT.

291 A small Portrait of a Man with beard, holding a book, *panel*, 8 *in. by* 7 *in.*

FLEMISH SCHOOL.

292 A Landscape, with horsemen and figures and a castle in the background, *panel*, 24 *in. by* 19 *in.*

293 Ulysses and his Grecian Barque, *coloured chromo-lithograph*, 19 *in. by* 29 *in.*

VAN DER NEER.

294 Canal Scene with figures and boats, *panel, in carved frame,* 15 *in. by* 18 *in.* 4.

J. VAN HUYSUM.

295 Dutch Landscape, with figure and sheep crossing a bridge, *panel,* 11 *in. by* 12 *in.* 3.

EARLY ENGLISH.

296 Lady and child, 13 *in. by* 12 *in.* 2.

297 Portrait of General Washington, 12 *in. by* 10 *in., in oval* 1.

SIR J. REYNOLDS.

298 Portrait of a Gentleman, in red coat with white kerchief, 18 *in. by* 13 *in., an early work* 2.

S. RUISDAEL.

299 River Scene with figures in boats, 10 *in. by* 12 *in.* 2.

ADAM BUCK.

300 Portraits of Three Sisters with fair hair and wearing white dresses, two are seated, one is standing, landscape and tree background, *water-colour drawing, framed,* 15 *in. by* 12 *in.* 2.

Total £ 1026. 15. 6

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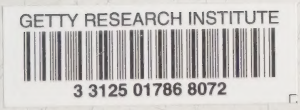
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